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Visual Guidance

A Universal Wayfinding
Symbol System Prototype
for Art Museums

Rui Ma

A Thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in
Visual Communication Design

School of Design
College of Imaging Arts and Sciences
Rochester Institute of Technology

March 2015

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Abstract

Abstract

Wayfinding is very important for travelers. One example is, communicative symbol systems used at international airports. Art museums also need to employ visual guidance to help people effectively navigate the space.

This prototype project involved designing a universal wayfinding symbol system for art museums based on art movements and geographic regions. The objective of the project is to make wayfinding easier for international museum visitors using visual guidance. The subject was selected through research and discussion with the thesis advisors. The refinements were made based on feedback from diverse audience of users and students at Imagine RIT.

The project has two main sections: Symbol System and Applications. The symbol system prototype includes eight grid-system-based symbols, which are Rome, Greece, Asia, Egypt, Painting, Ceramic, 17th Century art and 18th Century art. The Applications include museum stores products, activities at exhibitions, physical museum wall wayfinding, and E-map application designs on mobile devices. The purpose is to help people remember and recognize the symbol system. This project is intended to benefit international museum visitors.

Keywords

Graphic Design, Visual Communication Design, Symbol, Wayfinding, Art Museum, International, Exhibition, Map

Introduction

Situation Analysis

Information design is a bridge to connect designers and their audiences. The purpose of information design is to let audiences obtain information through visual graphic design. Museums are places to educate and entertain people through different exhibitions. Visitors come to museums with a wide range of motivations and expectations that can and do affect learning.¹ In fact, in many ways, by the time a visitor arrives at the front door, the nature and quality of the visiting experience have already been determined to a large degree.² Thus, the wayfinding design plays a very important role in visiting experience in museums, which affect visitors' learning experience directly.

Museum audiences include people from all over the world. Sometimes visitors cannot find their ways through museums if they do not understand the local language. An international wayfinding symbol design system will help global visitors to museums obtain information effectively, even if they do not understand how to read the language. As a point of reference, there is an international wayfinding symbol system in each international airport. This functional design helps guide people of various ages and nationalities. A symbol system in art museums will also provide people with benefits. All art museums have similar exhibitions and collections based on art movements. Thus, to design a unified symbol set for art museums is possible. A simple and recognizable symbol design for each art period and physical location can help visitors easily navigate the museum exhibitions.

1,2 Quoted from
John Falk and Lynn Dierking
*Learning from Museums: Visitor
Experiences and the Making
of Meaning*(2002)

It is important for each category of museum to design its own visual unifying information design system. Visitors can then recognize the information easily when visiting the same category of museums. In addition, people would not need to understand a specific language if they are lost in a museum. The signage system will guide them to the right destinations. Furthermore, a recognized visual signage design system will also assist children in navigating the museum, especially when they get lost.

Problem Statement

For museums, one of the worst expectations an individual can have about a museum is “ This is not for me,” and one of the worst experiences is a lack of motivation to visit.³ It is very important to provide people with right information and directions at the entrance of the museums and inside the museums. It will benefit the visitors’ learning and the visiting experience when people find that it is the right place to explore by a recognizable visual guide.

Information design provides a visual format to convey information and directions to various audiences. For example, the international airport symbol system design allows people to understand the information depicted, despite language or culture differences. It has become a non-text, cross-cultural symbol design for audiences of all ages and nationalities. Some museums have their own wayfinding symbol system, and some do not. However, currently there is not an existing universal symbol system for art museums based on the art movements. A visual wayfinding symbol design system is necessary for museums that have international audiences of various ages and cultures. This will help people seeking information and directions in a museum, regardless of the language they speak and read.

For this thesis project, an international wayfinding symbol design system and applications for art museums was created. The focus is on using symbols for art movements and geographic regions. A main symbol for each movement and region and sub-symbol for each category, like sculpture and paintings from 18th-century Rome, for example, was created. This study aims to find how the symbol system helps audiences to obtain information and directions. If there are symbols displayed on the wall in each room, people can leave directly when they enter a show room that has exhibitions they are not interested in. The research was based on known international art museums, which have international audiences and summarize the similarities and differences of them. The author chose the Metropolitan Museum of Art in New York City as her case study to apply the design and to conduct surveys and obtain feedback.

This thesis research aims to answer the following questions:

What collections (art movements and regions) do art museums have currently?

3 Quoted from
John Falk and Lynn Dierking
*Learning from Museums: Visitor
Experiences and the Making
of Meaning*(2002)

Will a wayfinding symbol design system for art movements and regions be effective in art museums?

Will the universal wayfinding symbol design system be effective for global audiences?

What is the recognition aspect of the symbols and applications in wayfinding design?

Is there a wayfinding symbol system design that will work for both children and adults in a museum?

Target Audience

This thesis project's target audience is art museum visitors, especially international visitors. After visiting a number of art museums, the author's research provided information that there is not many visual guidance (except texts) for visitors. International visitors might not understand the language in the museums and it is therefore sometimes difficult for them to find their destinations.

However, building a universal wayfinding symbol system for art museums would help solve this problem. The symbol system will benefit international museum visitors from different regions and age groups.

Research

Review of Literature

Sources

Wayfinding Handbook:

Information Design for Public Places

David Gibson

February 4, 2009

Princeton Architectural Press; 1st edition

Intended Audience: The public

Review:

This book covers some tips for how to become a good wayfinding designer like stepping back and asking questions to yourself: "How does someone become a successful wayfinding designer? How are they trained, and where do they work? It helps to understand that wayfinding is a subject of environmental graphic design." I think these are really helpful for writing my research. There are also examples of doing research in the book, such as conducting research on a certain early modern urban wayfinding design.

There are quotations express my thoughts as I want to do information design for cross-cultural people who might not share a language. There are also a lot of good design examples in the book.

Signage Design

Michelle Galindo

2012

Braun Publishing AG

Intended Audience: The public

Review:

This book has many strong examples from all over the world from which I received inspiration from. I like the very new designs the author collected. In addition, there are lots of designs in languages other than English, which interests me because I want to focus on cross-cultural information design. The book also reminded me that I need to think about information design and environmental graphic design together.

The Information Design Handbook

Jenn Visocky O'Grady

September 23, 2008

HOW Books

Intended Audience: The public

Review:

This is a great book that introduces relevant information and strong examples to people who are interested in information design and organizing information. This book explains how you can make your reports clear, easy and usable. The material also covers interactive design, which I am interested in. I want to design my thesis in both print and interactive formats.

Color design workbook:

A real-world guide to using color in graphic design

Adams Morioka

March 1, 2008

Rockport Publishers

Intended Audience: The public

Review:

This book teaches and explains the concepts behind colors. The book contains excellent examples to explain color theories. This is a really good book for people who want to utilize color in their works effectively. It is suitable for me because I want to use proper and meaningful color? concepts in my information design.

Designing Information:

Human Factors and Common Sense in Information Design

Joel Katz

October 2, 2012

Wiley; 1 edition

Intended Audience: The public

Review:

I like the signage and maps design sections in the book. The book offers a range of good design, examples and readings. I want to focus on wayfinding and map design in my thesis so I think this interesting book can help a lot. It shows how visual communication designers solve problems, which can lead me in the proper direction in regard to my thesis statement. And I also like the funny quotations in the book, which make the book appealing.

Visual Function:

An Introduction to Information Design

Paul Mijksenaar

December 1, 1997

Princeton Architectural Press

Intended Audience: The public

Review:

The book introduces the history and theory of information design. It does not go into depth on some topics but I still can learn a lot about information design concepts. There are some good examples in the book but I think the book is a little dated.

Symbol

Angus Hyland

May 23, 2011

Laurence King

Intended Audience: The public

Review:

This is a very cleanly designed and organized book. I like how it explains that a symbol should follow its theme although most of the symbols are related to brands' logo design. I think there are similarities between creating symbols for wayfinding and logos. There are a lot of symbol examples in the book. And the symbols are divided into different categories. I think these will be really helpful for me to create a set of symbols in museums.

Decoding Design:**Understanding and Using Symbols in Visual Communication**

Maggie Macnab

February 4, 2008

HOW Books

Intended Audience: The public

Review:

This is a very good book that contains a lot of good examples, illustrations and photographs. The book has thought-provoking design ideas and thoughts that I was inspired by. It also shows how to use circles, squares and triangles in symbol design. I think these will help me to develop my symbols.

Information design

Pettersson Rune

2002

Amsterdam; Philadelphia: John Benjamins Pub.Co.

Intended Audience: The public

Review:

This book is an introduction to information design. It introduces information design from five parts: message design, text design, image design, graphic design, and cognition. It describes different principles and functions of each and how they work with each other in information design. From this book, I get a specific idea of what information design is, where to use it and how it works. However, I prefer to read texts that include visual examples that I can keep as reference.

Logo station:

A personal logo design application on multi-touch tablet devices

Lan Shi

MFAtthesis, Rochester Institute of Technology

2012

Intended Audience: People who do not know how to design a logo

Review:

I really like the logo station thesis because it offers new ideas. It is the first text I read. I did not know how to start my thesis at first, and this thesis has a clear direction of how a thesis document should be constructed. I also want to do interactive design in my design, so I think this thesis will help me a lot.

**A sense of place:
Branding the Richardson Olmsted complex through
architectural motif**

Lisa J. Mauro

MFAt thesis, Rochester Institute of Technology

2011

Intended Audience: The public

Review:

This thesis introduces motif design and mark design. I think it is a very good text for how to design a motif. I get knowledge of making symbols from it but my focus is more information design, not mark design.

**Look, cook, learn:
A recipe for improved functionality in cooking design**

Anna Mizer

MFAt thesis, Rochester Institute of Technology

2011

Intended Audience: The public

Review:

This is an information design thesis. I took it as a reference because we are in the same design area. I also viewed the design while reading the article. I like how the cooking process is shown in the book. It reflects one of the author's concepts-learning. And it is very clear so readers can get information easily.

Identity and the Museum Visitor Experience

John H Falk

Left Coast Press

2009

Intended Audience: The public

Review:

This is a very useful book, as readers can see the operations of a museum from the visitor's point of view. The book explores the experience of the visitors in museums and the problems and challenges museums have. This is very helpful for my thesis topic.

Conclusion

All the sources helped me to find my topic. I think they are all useful, especially Logo Station by Lan Shi. It has something related to my study, because I also want to design an application for mobile devices.

Signage Design is also very helpful because I learned that information design is not only for visual effects but for navigation and information collecting also.

Therefore, I was trying to use a new view to analyze the problems. I think the statement also should solve problems. Thus, asking questions is a very important part during the study.

Research of Existing Symbols

The project was built based on the theory from the book *Symbol Signs Repro Art*. The universal symbol system in the book was designed with grid systems and surveys of symbol meanings, which provided inspiration and directions for brainstorming.

The first thought for this thesis project was to use symbols without any text displayed as the author's wayfinding design. According to the design theory in this book, the challenge of the first thought was that people will not understand the symbol meanings and therefore would not recognize the symbol afterwards. Symbols have to be used in public with meaning explanatory text first as everyone has their own definition for the symbols. Thus, the design idea changed to use symbols with explanatory text for a while and then remove them when people have recognition of the symbols.

Additionally, the symbols in this reference are all based on a survey from design professionals and the target audiences. The survey can give direction in regard to users' thoughts instead of designers', which is helpful in exploring general public agreement of symbol meanings.

Research of Existing Museum Wayfinding

The research was conducted in museums in Rochester, New York, and Washington DC, in the United States.

In order to conduct the existing museum wayfinding design survey and analyze how to make the symbol system make a significant impact in wayfinding, the author visited several museums in Washington DC. such as the National Gallery of Art, the Hirshhorn Museum and Sculpture Garden | Smithsonian, and Newseum.

The main method of the research was observing environment in the museums. Different museums have their own design as wayfinding but most of them use texts instead of graphics. There are similar research results from the museums in New York (Metropolitan Museum of Art, Solomon R. Guggenheim Museum, Museum of Arts and Design, etc.) and Rochester (Memorial Art Gallery). The Museum of Modern Art (MoMA) has a effective symbol design as wayfinding with a crisp and modern style. As MoMA is a museum of modern art, they have different section divisions than my subject. However, the symbol system design and application are definitely useful as visual references.

Process

Thesis Parameters

Scope

Museum categories have been identified on this case study.

After doing research and collecting information and suggestions from experts and professors, the scope of the project was narrowed down to one type – traditional art museums.

The first choice of subject was a contemporary art and design museum, which has both design and art works from different periods and different categories. For example, there could be a main category like Architecture Design, the sub-categories are Architecture Design from Germany, United States, United Kingdom, etc. However, with research from references on-line and in books, the author realized that the various developing art and design styles and trends are changing quickly. This finding shows that it is really challenging to use quantity-limited symbols to define the exhibitions in contemporary art and design museums.

The second choice of subject was a fictional design museum that shows design works from early ages to the present. After discussion with the author's thesis advisors, it was determined that there is no research-based reference to build such a symbol system in a fictional design museum. The symbol system would not be strong enough.

After these considerations and a survey, the author found that every traditional art museum has similar sections of artworks, which are appropriate to symbolize the information. The sections can be divided in two: main sections and sub sections. According to art history and art movements, there are exhibitions from different regions and ages/periods and according to different types of artwork.

With a summary of the sections in the case study museums, a final sections list was concluded for the symbol system design.

Sections

FINAL SYMBOL LIST	
MAIN SYMBOLS	Greek
	Roman
	Italian
	North European
	French
	Germany
	Spanish
	European*
	Ancient Near- Middle Eastern
	Egyptian
	African
	Oceania
	American
	Islamic
	American*
	Asian
	Renaissance
SUB SYMBOLS	Antiquities
	Sculpture
	Painting
	Decorative Arts
	Ceramics
TOTAL	22

A list of sections was used for the design project.

Design Considerations

Inspiration

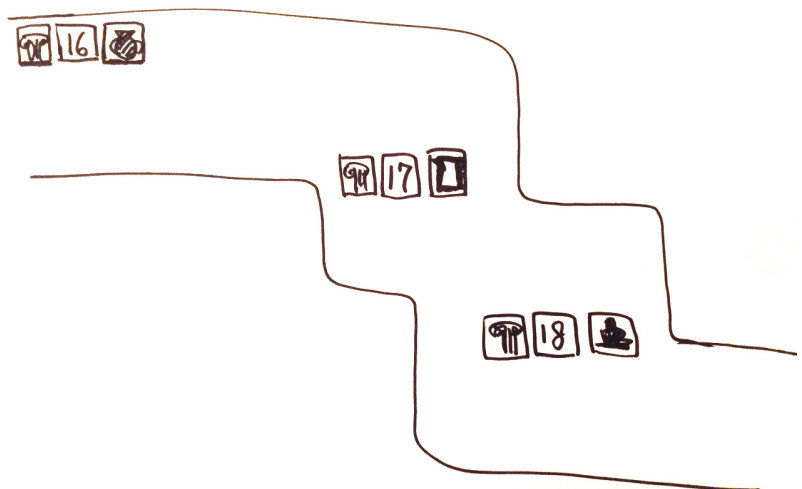
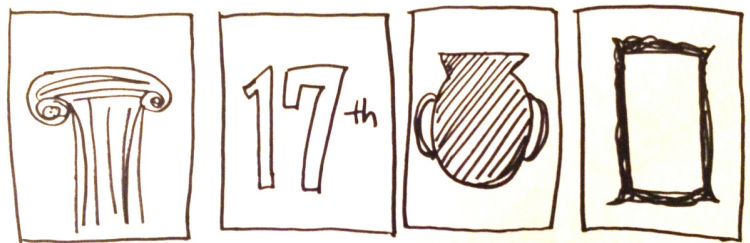
The AIGA Symbol System at international airports was the inspiration for the project. The symbol system benefits travelers by providing them with directions in airports. Thus, a wayfinding symbol system will be useful and functional. The simplicity and straightforward nature of the universal airport symbols mean the wayfinding works very well and is easy for people to recognize after seeing them.

The book *Symbol Signs Repro Art* was the main reference for this thesis project, providing the author with many good directions and inspirations from symbol meanings to how to make the whole system united by using grids.

Sketches – Brief Idea

The concise explanation of the idea for the project is combining changeable symbols to fit exhibition symbols in different museums. Museums have their own exhibition displays, and the collection of symbols would give museums a flexible way to manage and design their exhibitions.

For example, a column represents Roman art, so the sketch below represents 17th-century Roman ceramics and painting. If the exhibition is Roman sculpture, the ceramic and painting frame in the symbol combination can be changed to a sculpture symbol.

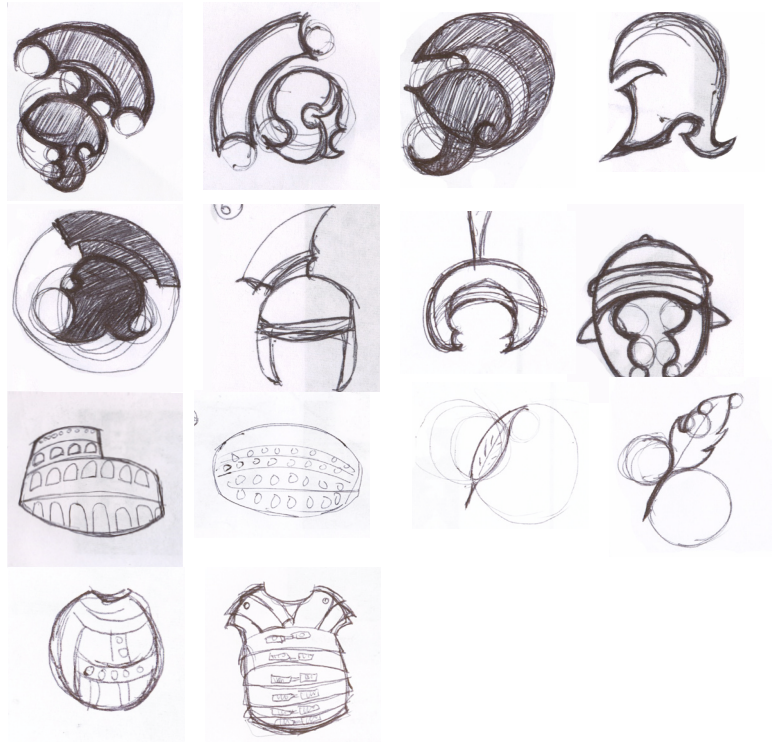


Design Ideation

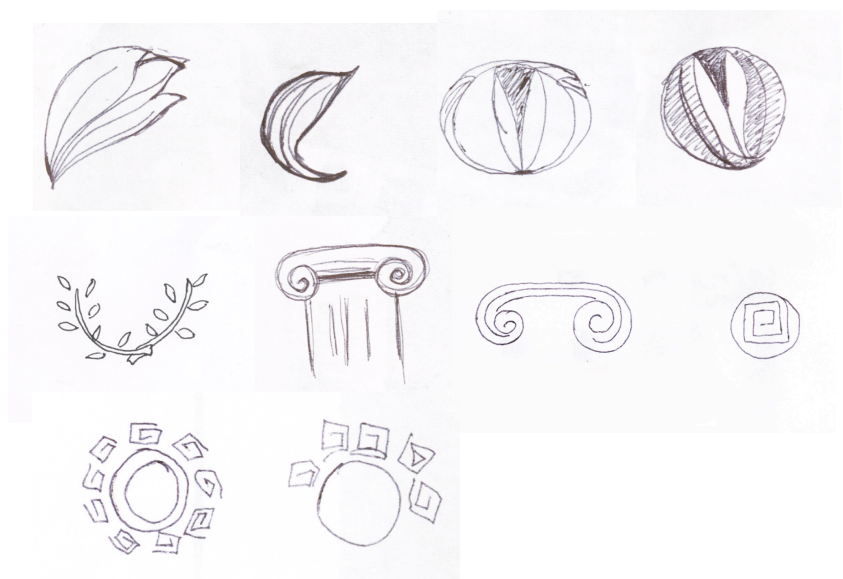


Sketches of design

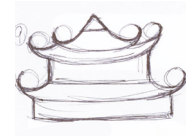
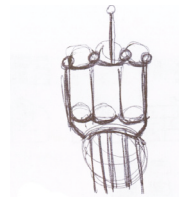
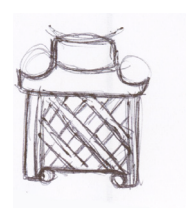
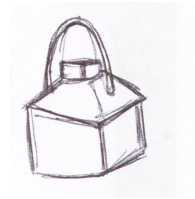
Rome



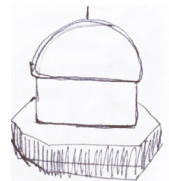
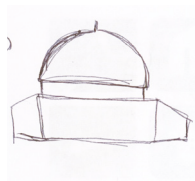
Greece



Asia



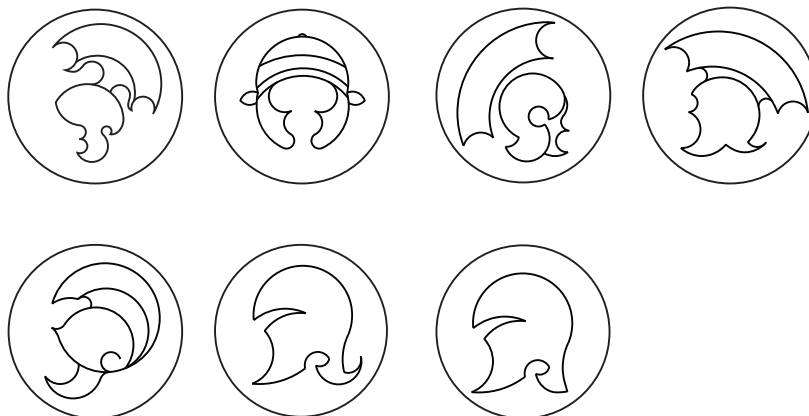
Egypt



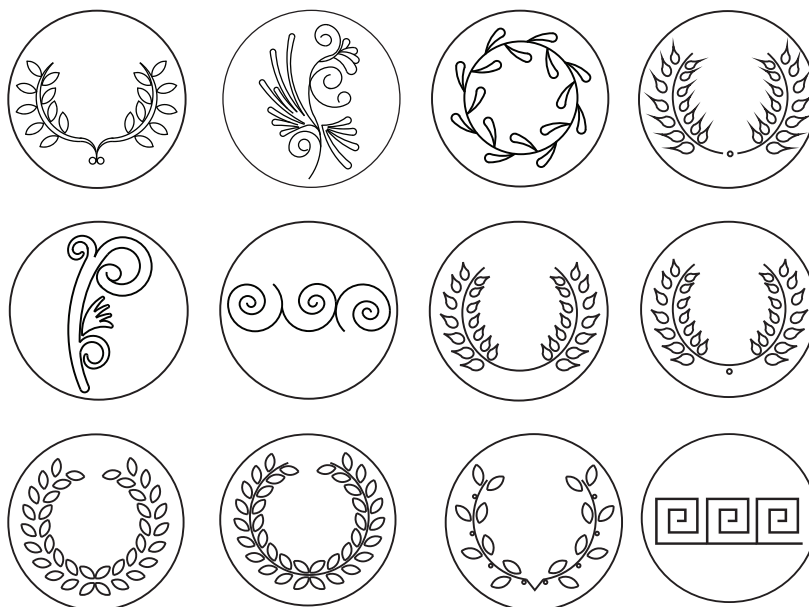
Design

Motifs from the art works of
the collections

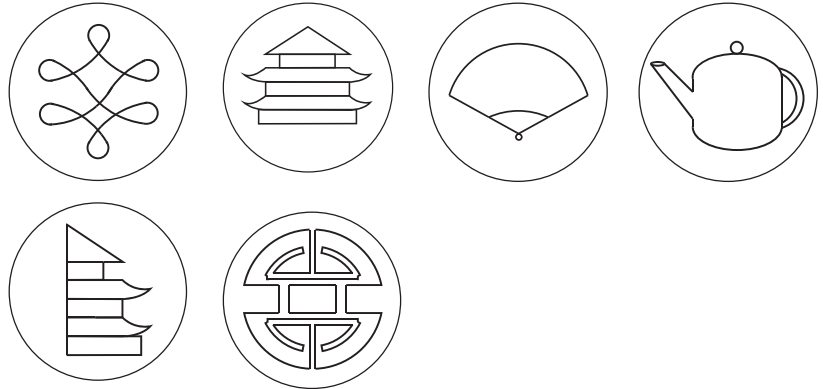
Rome



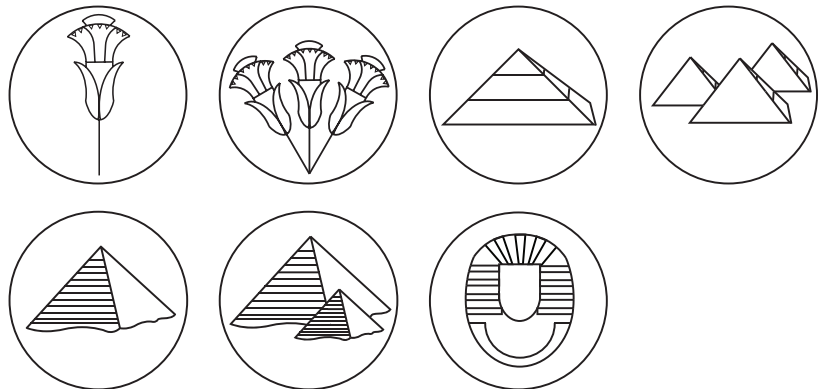
Greece



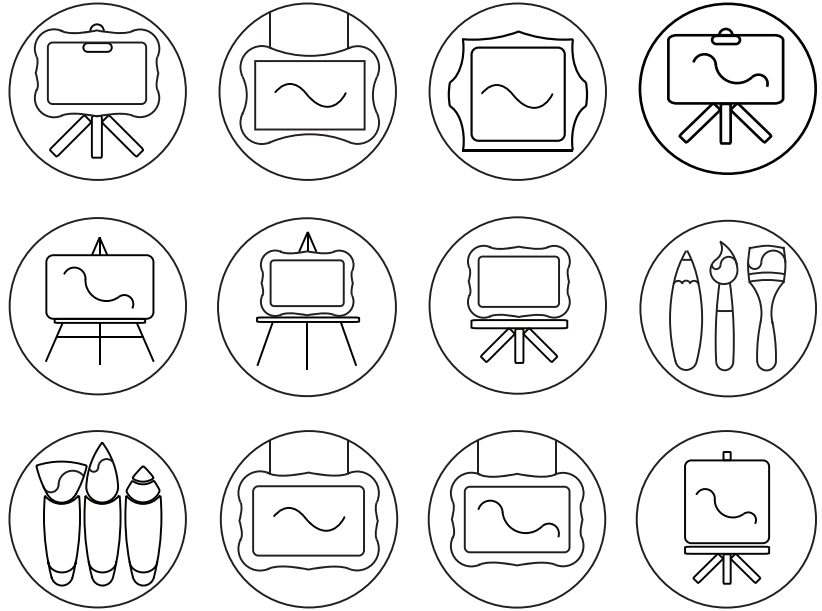
Asia



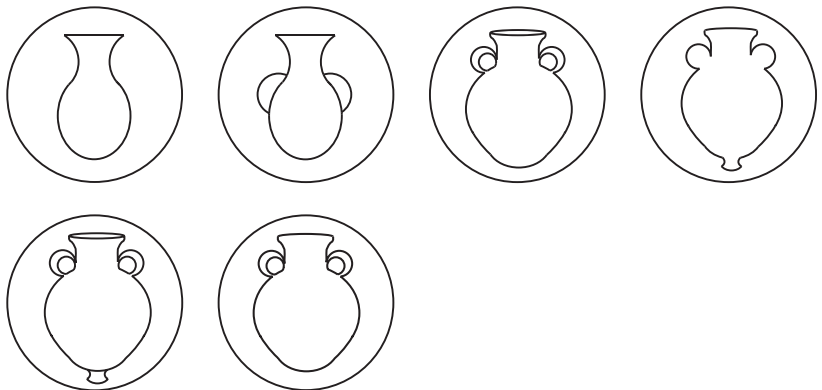
Egypt



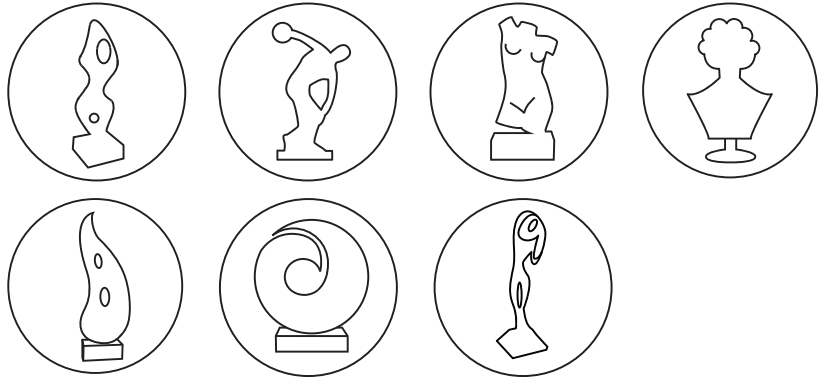
Painting



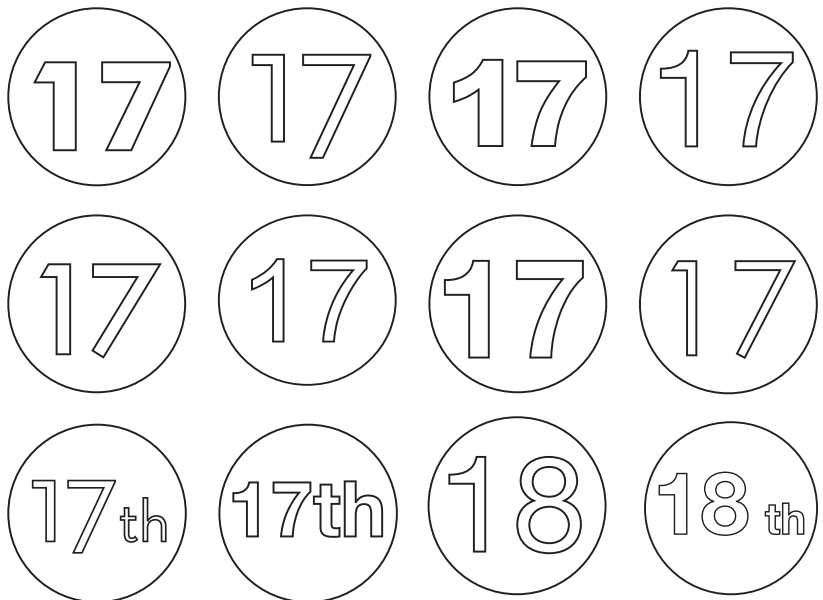
Ceramic



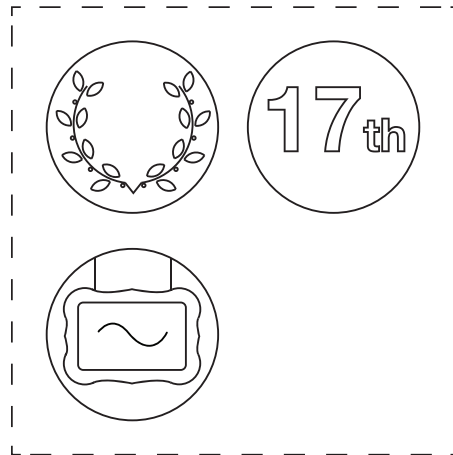
Sculpture



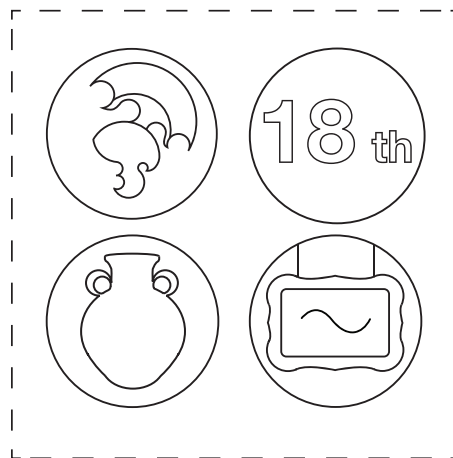
Centuries



Sketch of Symbol
Combination Set

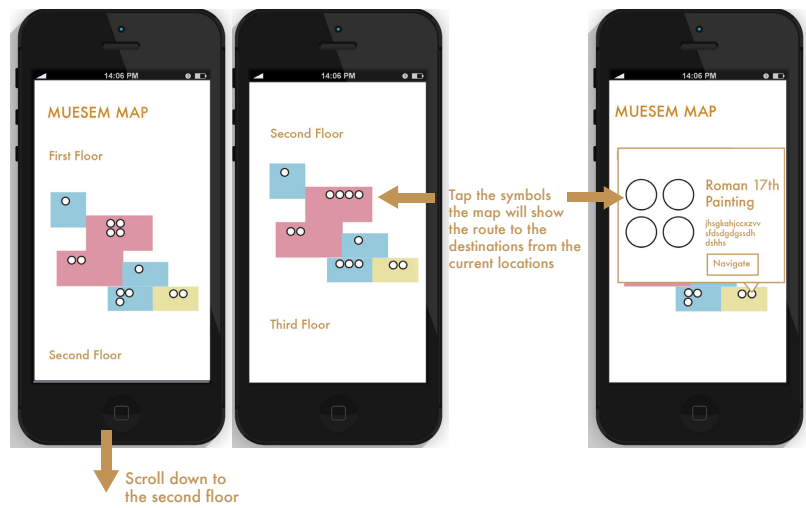


17th Greek
Paintings



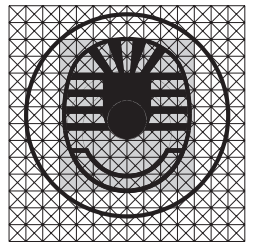
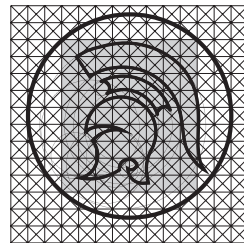
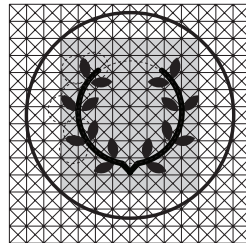
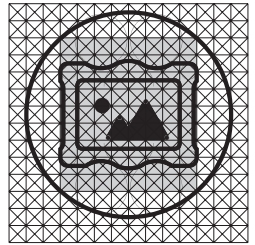
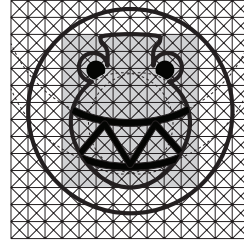
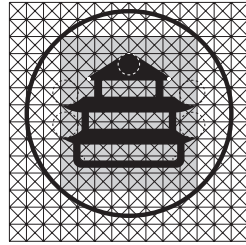
18th Roman
Ceramics & Paintings

E-Map Design Storyboard



Refinements

Refinements with
narrowed-down sections for
prototype and grid system



Final symbol set



Color set



Final Color Scheme

Colors were designed to fit their own sections and coordinate with each other in a same tone as a system.



R: 217
G: 56
B: 56
C: 9
M: 93
Y: 84
K: 1



R: 176
G: 181
B: 186
C: 32
M: 23
Y: 21
K: 0



R: 115
G: 171
B: 173
C: 57
M: 19
Y: 31
K: 0



R: 240
G: 133
B: 51
C: 2
M: 58
Y: 92
K: 0



R: 92
G: 135
B: 112
C: 67
M: 31
Y: 61
K: 9



R: 99
G: 100
B: 102
C: 0
M: 0
Y: 0
K: 75



R: 237
G: 178
B: 33
C: 7
M: 31
Y: 99
K: 0



R: 250
G: 245
B: 222
C: 2
M: 2
Y: 14
K: 0

Typefaces

Neutraface 2 Text Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Neutraface 2 Text Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890**

Applications

Postcards

The products for art museum stores. Purpose is providing people with familiarity of the symbols so that people will recognize the symbols.



Buttons (Figure1)
 Matching blocks (Figure2)
 Decorations on walls (Figure3)



Figure1



Figure2



Figure3

Postal Service

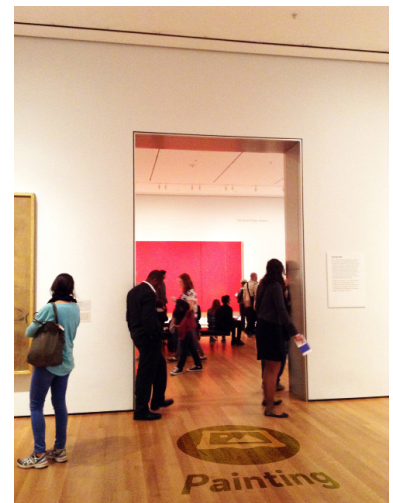
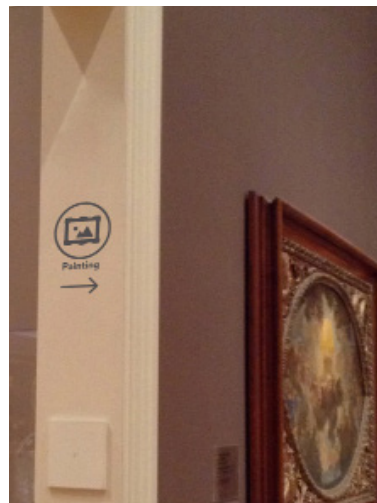


Stamp Activity

By going to the right exhibition room, children can get free stamps of the symbols.

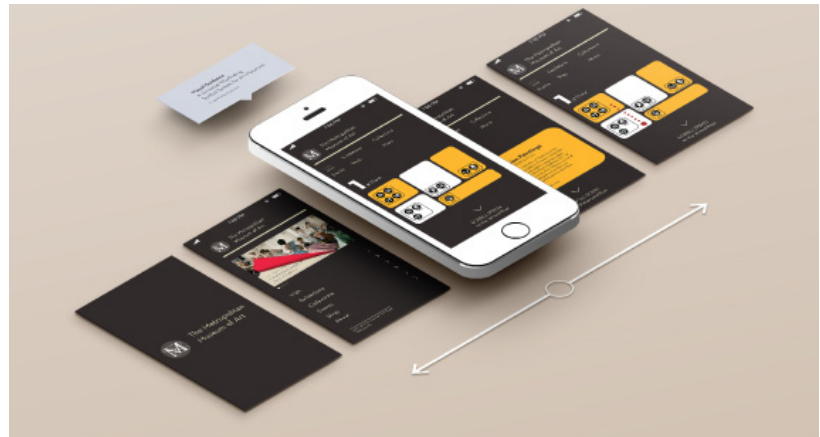


Applications on museum
walls and floors

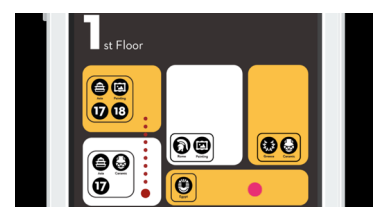
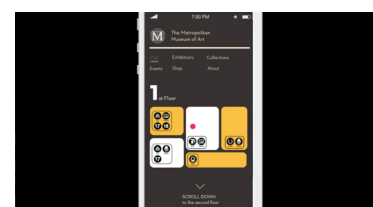
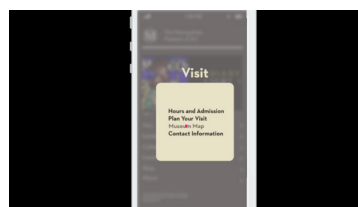
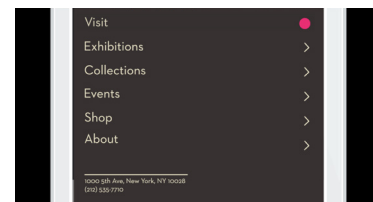
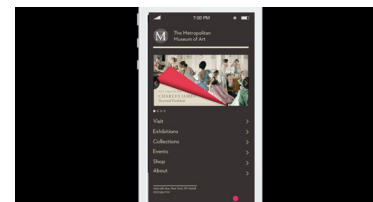


E-map Design Application on Devices

Case study: Metropolitan Museum of Art

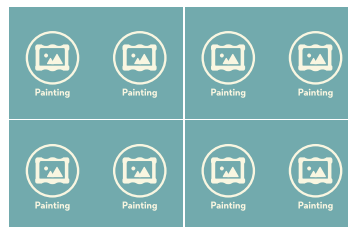
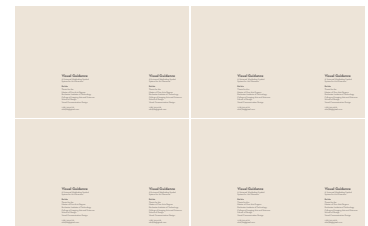
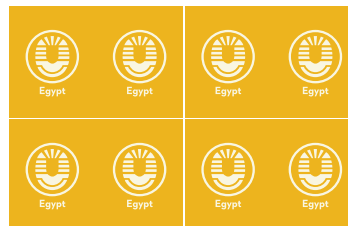


Screenshots from Demo video



Thesis Show

Symbol Cards



Display Board

A Universal Wayfinding Symbol System for Art Museums

Thesis for the Master of Fine Arts Degree

Committee

Chief Advisor
Henry Chalk
Associate Professor
Visual Communication Design

Associate Advisor
Brian de Heeder
Associate Professor
Visual Communication Design

Associate Advisor
Clara Jackson
Associate Professor
Visual Communication Design

Associate Advisor
Larrie Fraser
Associate Professor
Visual Communication Design

Definition

Information design provides a visual format to convey information and directions to various audiences. A visual wayfinding symbol design system is necessary for a museum which has international audiences of different ages and cultures. This will help people seeking information and directions in a museum, regardless of the language they speak and read.

The project contains a symbol design system and applications for different medias. The purpose is to guide people in art museums – regardless of the language they speak and read – by using a visual guidance symbol system.

Rui Ma Thesis

Methodology

Symbol System

The symbol system is the main part of this thesis project. There are 8 symbols completed of a larger system of 15.

These represent various region, art categories, and centuries. All of the symbols were designed within a comprehensive grid system.

Applications

By adapting the AIGA symbol design strategy these solutions were designed to be displayed in art museums with and without text. Text would not always be needed as people would remember and recognize the symbols after multiple exposure. The applications help to strengthen visual exposure and recognition, and become an effective wayfinding system.

Introduction

This is a universal wayfinding symbol system design for art museums. 8 symbols are presented as a prototype to represent various regions, art categories, and centuries displayed within art museums. The 8 symbols are Asia, Painting, Greece, Egypt, Ceramic, Rome, 17th Century, 18th Century.

The applications of the symbol system are applied in print, products, wayfinding, and interaction design. Through consistent use in these applications, people will recognize the symbols.

Visual Guidance

Process Work

Museum Sections Overview

Sketches

Surveys

- Survey feedback from art experts
- Symbols presented for feedback at Imagine RIT
- Survey feedback from classmates and professors

Rui Ma Thesis

Refined Symbols

Thesis for the Master of Fine Arts Degree

Rui Ma Thesis

Visual Guidance

A Universal Wayfinding Symbol System for Art Museums

Rui Ma Thesis

Thesis for the Master of Fine Arts Degree

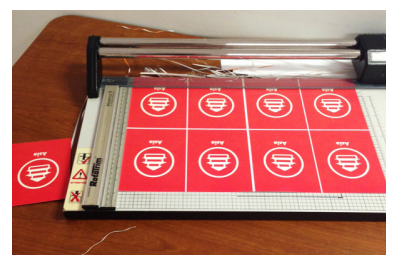
Rui Ma Thesis

Visual Guidance

A Universal Wayfinding Symbol System for Art Museums

Rui Ma Thesis

Thesis Show



Conclusion

Conclusion

Summary

Wayfinding Design in museums has very important possibilities for both local and international museum visitors, helping them to find their way efficiently and accurately. This study provided another method to convey directional information in art museums rather than only by text. People understand the information better with visual graphics, especially children who might not know all the words in a certain language.

The applications in the project showed different medias to which the symbol system could be applied in order to help people recognize the symbol system when they visit art museums.

Although this is a prototype project with only eight symbols and several applications, this thesis project still provided the importance of the symbol system for art museums Wayfinding Design through extensive research, analyzing, exploration and refinements. The results of this thesis could be used in different art museums around the world, providing different applications for international visitors.

Evaluation Survey

The author took part in ImagineRIT on May 3, 2014, at RIT James E. Booth Hall, and interviewed 17 people. The survey was focused on the selections of symbols by their meaning through visual graphics. The author got positive feedback and useful comments from adults and children. The author chose the options that most people selected and made refinements according to that feedback. The survey form and results are on page 106 and page 107.

Appendix

Thesis Proposal

Symbol System in Museums

**An International Wayfinding Symbol Design System
and Applications for Art Museums**

Rui Ma

Thesis Proposal for the
Master of Fine Arts Degree

Rochester Institute of Technology
College of Imaging Arts and Sciences
School of Design
Visual Communication Design

Thesis Committee Approval

Chief Advisor	Date
Nancy Ciolek	
Associate Professor	
Visual Communication Design	

Associate Advisor	Date
Bruce Ian Meader	
Associate Professor	
Visual Communication Design	

Associate Advisor	Date
Lorrie Frear	
Associate Professor	
Visual Communication Design	

Associate Advisor	Date
Chris Jackson	
Associate Professor	
Visual Communication Design	

Situation Analysis

Information design is a bridge to connect designers and their audiences.

The purpose of information design is letting audiences obtain information through visual graphic design. Museums are places to educate people through different exhibitions. However, some research shows that people cannot find their way around in museums in their own or foreign country. The audiences of museums are people from all over the world. Some people can not find their ways in museums if they do not understand the local language, so an international wayfinding symbol system is necessary for the museums. An international wayfinding symbol design system will help global visitors in museums obtain information effectively, even if they do not understand how to read the language. For example, there is an existing international wayfinding symbol system in each international airport. This functional design helps guide people of various ages and nationalities that understand the symbol signs in the airports easily and know where to go. However, there is not a symbol design for art museums. All art museums have similar exhibitions and collections based on the art movements. Thus, to design a unified symbol set for art museums is possible. A simple symbol design for each art period and physical location area can help visitors easily navigate the museum exhibitions.

Each category of museum provides people with different knowledge and information. Thus, it is important for each category of museum to design their own visual unifying information design system. Visitors will recognize the information very easily when visiting the same category of museums. Besides, people do not need to understand a specific language if they are lost in a museum. The signage system will guide them to the right destinations if they recognize the symbols. Furthermore, a recognized visual signage design system will also assist children in navigating the museum, especially when they get lost.

Problem Statement

Will an international wayfinding symbol design system effectively provide information and directions to global museums' visitors?

Information design is a visual format for people to obtain information and directions. For example, international airport symbol system design allows people to understand the symbols despite language or culture differences. It has become a non-text, cross-cultural symbol design for audiences of all ages and nationalities. Some museums have their own wayfinding symbol system, and some do not. However, currently there is not an existing international symbol system for art museums based on the art movements. A visual wayfinding symbol design system is necessary for a museum which has international audiences of different ages. This will help people seeking information and directions in a museum, regardless of the language they speak and read.

For my thesis, I will create an international wayfinding symbol design system and applications for art museums. The focus is on the symbols for art movements and geographic regions. There could be a main symbol for each movement and region and then sub-symbol for each category, like sculpture and paintings from 18c Rome, etc. I will study how the symbol system helps audiences to obtain information and directions. If there are symbols shown on the wall in each room, people can leave directly when they enter a show room that has exhibitions they are not interested in. I will collect research based on known international art museums, which are large enough to have international audiences and summarize the similarities and differences of them. I will choose the Memorial Art Gallery as my case study to apply the design and conduct some surveys and obtain feedback. In addition, I will design a motion graphics of the symbols to demonstrate the consistency and unification of the symbol set.

My thesis research aims to answer the following questions:

-
- What collections(art movements and regions) do art museums have currently?
 - Will wayfinding symbols design for art movements and regions be effective in art museums?
 - Will the international wayfinding symbol design system be effective for global audiences?
 - Will the international wayfinding symbol design system be unified for all of one specific category of museum and will people recall the symbols' meaning?
 - What is the recognition aspect of the symbols and applications in wayfinding design?
 - Is there a wayfinding symbol system design for both children and adults in a museum?
 - Can an international wayfinding symbol design system be unified in motion graphics?

Review of Literature

Sources

- **Wayfinding Handbook:
Information Design for Public Places**
David Gibson
February 4, 2009
Princeton Architectural Press; 1st edition
Intended Audience: The public

Review:

This book covers some tips for how to become a good wayfinding designer like stepping back and asking questions to yourself. "How does someone become a successful wayfinding designer? How are they trained, and where do they work? It helps to understand that wayfinding is a subject of environmental graphic design...." I think these are really helpful for writing a thesis proposal. There are also examples of doing research in the book, like we can do research on a certain early modern urban wayfinding design.

"A wayfinding system links different people together, even if they do not share a common language or destination, by guiding all of them through the same space with a single system of communication." This sentence express my thoughts. I want to do information design for cross-cultural people who might not share a same language. There are also a lot of good design examples in the book.

- **Signage Design**
Michelle Galindo
2012
Braun Publishing AG
Intended Audience: The public

Review:

This book has a brunch of awesome examples from all over the world. I got some inspirations from the wayfinding designs in the book. I like the very new designs she collected. In addition, there are lots of design in a different language than English, which attracts me a lot because I want to focus on cross- cultural information design. The book also reminded me that I need to think information design and environmental graphic design together.

- **The Information Design Handbook**

Jenn Visocky O'Grady

September 23, 2008

HOW Books

Intended Audience: The public

Review:

This is a great book that introduce relevant information and good examples to the students who are interested in information design and organizing information. This book explains how you can make your reports clear, easy and usable. The material also cover the interactive design which I am interested in. I want to design my thesis in both print and interactive format.

- **Color design workbook:**

a real-world guide to using color in graphic design

Adams Morioka

March 1, 2008

Rockport Publishers

Intended Audience: The public

Review:

This book teaches and explains to its audience about the concepts behind the colors. The book has a bunch of excellent examples to explain the color theories. This is a really good book for people who want to utilize the color to their works effectively. It is suitable for me because I want to use proper and meaningful concepts to my information design.

- **Designing Information:
Human Factors and Common Sense in Information Design**

Joel Katz

October 2, 2012

Wiley; 1 edition

Intended Audience: The public

Review:

I like the signage and maps design sections in the book. It really has a broad types of good design, examples and readings. I want to focus on wayfinding and map design of my thesis so I think this interesting book can help a lot. It shows how visual communication design solve problems which can lead me a proper direction to my thesis statement. And I also like the funny quotations in the book, which makes the book attractive.

- **Visual Function:
An Introduction to Information Design**

Paul Mijksenaar

December 1, 1997

Princeton Architectural Press

Intended Audience: The public

Review:

The book introduces the history and theory of information design. It does not go into depth on some topics but still can learn a lot about information design concepts. There are some examples in the book but I think the book is a little dated.

- **Symbol**

Angus Hyland

May 23, 2011

Laurence King

Intended Audience: The public

Review:

This is a very clean designed and organized book. I like how the book tells about a symbol should follow its theme although most of the symbols are related to brands' logo design. I think there are similarities between creating symbols for wayfinding and logos. There are a lot of symbol examples in the book. And the symbols are divided into different categories. I think these are really helpful for me to create a set of symbols in museums.

- **Decoding Design:
Understanding and Using Symbols in Visual Communication**

Maggie Macnab

February 4, 2008

HOW Books

Intended Audience: The public

Review:

This is a very good book that it contains a lot of good examples, illustrations and photographs. The book has thought-provoking design ideas and thoughts that I was inspired from it a lot. It also shows how to use the circles, squares and triangles in symbol design. I think these will help me to develop my symbols a lot.

- **Information design**

Pettersson Rune

2002

Amsterdam; Philadelphia: John Benjamins Pub.Co.

Intended Audience: The public

Review:

This book is an introduction of information design. It introduces information design from five parts; they are Message design, text design, image design, graphic design and cognition. It describes different principles and function of them and how they incorporate with each other in information design. From this book, I get a specific idea of what information design is, where to use it and how it works. However, I prefer to read a book include visual examples that I can keep as reference.

- **Logo station:**

A personal logo design application on multi-touch tablet devices

Lan Shi

MFA diss, Rochester Institute of Technology

2012

Intended Audience: People who do not know how to design a logo

Review:

I really like the logo station article because it has its own new idea. It is the first article I read. I did not know how to start my thesis at first, this article has a clear direction of how thesis article should be. Besides, I also want to do interactive design in my design, so I think this article will help me a lot.

- **A sense of place:
Branding the Richardson Olmsted complex through
architectural motif**

Lisa J. Mauro

MFA diss, Rochester Institute of Technology

2011

Intended Audience: The public

Review:

This article introduces the motif design and mark design. I think it is a very good article for how to design a motif. I get knowledge of making symbols from it but my focus is more information design not a mark design.

- **Look, cook, learn:
A recipe for improved functionality in cooking design**

Anna Mizer

MFA diss, Rochester Institute of Technology

2011

Intended Audience: The public

Review:

This is an information design thesis article. I took it as a reference because we are in the same design area. I also viewed the design while reading the article. I like how Anna show the cooking process in the book. It reflects one of her concepts—learning. And it is very clear that people can get the information easily.

- **Identity and the Museum Visitor Experience**

John H Falk

Left Coast Press

2009

Intended Audience: The public

Review:

This is a very useful book, you can see the operations of a museum from the visitors point of view. The book tells the experience of the visitors in museums and the problems and challenges the museums have. This is very helpful to my thesis topic.

Conclusion

- All the sources helped me to find my topic. I think they are all useful. Especially the Logo Station by Lan Shi. It has something related to my study, because I also want to design an application on mobile devices.

The Signage Design is also very helpful that I learnt information design is not only for visual effects but for navigation and information collecting. I think the thesis statement should be something new and different.

Therefore, I was trying to use a new view to analyse the problems. I think the statement also should solve problems. Thus, asking questions is a very important part during the study.

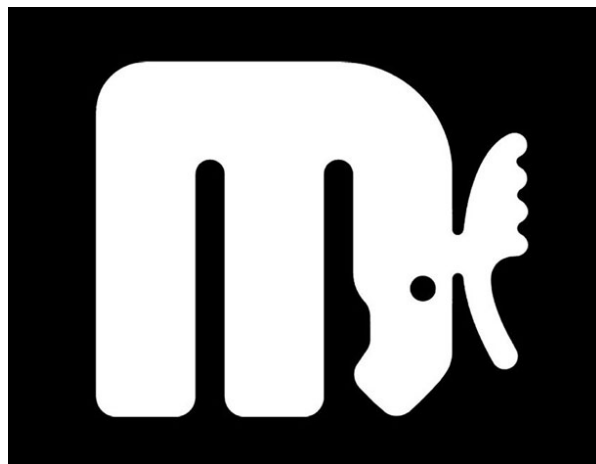
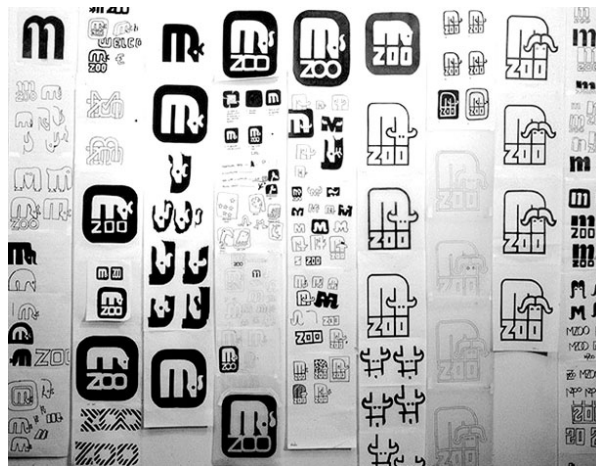
Design Ideation

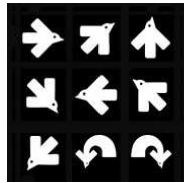
Figure 1:
 Symbols used in airports
 and other transportation
 hubs and at large
 international events

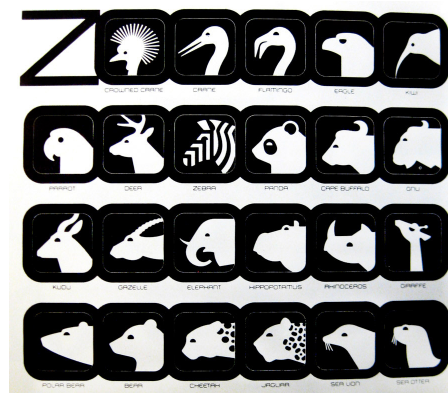


Figure 2:

**The Minnesota Zoo
symbol design
by Lance Wyman**







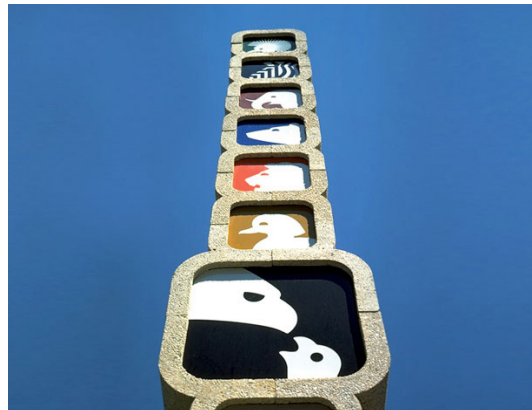




Figure 3:

Mexico Metro
symbol design
by Lance Wyman



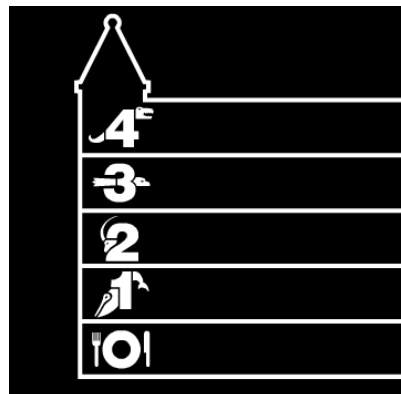




Figure 4:

**American Museum
of Natural History
symbol design
by Lance Wyman**





Methodological Design

I am going to create an international symbol design system for wayfinding in art museums. I will especially focus on symbols for artworks based on art movements and regions.

Target Audience

The project is a symbol design for art museums that global audiences can understand, so the target audiences are international museums' visitors from different age groups.

Approach

- Research the art movements and regions in international founded art museums. Travel around the art history museums in the east coast area in the United States.
- Study and analyze how the wayfinding design works, what is needed to be improved in the museums.
- Research what symbols for wayfinding are existing and not existing in the museums.
- Create an international wayfinding symbol system and applications for art museums.
- Design an evaluation form as survey to pick best rank symbols for each section as final pieces.
- Choose a museum in the United States as my case study. Apply the system and applications in the museum and collect feedback from surveys and questionnaires from museums' facilities and visitors.
- Improve the design in terms of the feedback.

Deliverables

- Symbol Design
- Information Design
- Wayfinding Design
- Motion Design

Implementation Strategies

First of all, I plan to travel different museums and do a lot of research before I start the project. I will implement my research and findings into a wayfinding symbol system design. An actual museum will be chosen as my case study and then I will conduct surveys and feedback from both the museum's facilities and their visitors. In addition, I want to develop a motion graphic design for the symbol set to show the consistency of the symbols. I will use my graphic design skills to create symbols and the layout of the information design in Adobe Illustrator and InDesign. Motion design will be through After Effects.

Dissemination

I will distribute my research and findings by posting it on my blog,
<http://ruima.weebly.com>

I will also leave printed copies with RIT Archives and the Visual
Communication Design program as well as submit electronic copies to
the RIT Archives, Digital Media Library, and ProQuest/UMI.

I may potentially submit my thesis research and project to design
competitions and/or present in a public venue, such as a conference.

Evaluation Plan

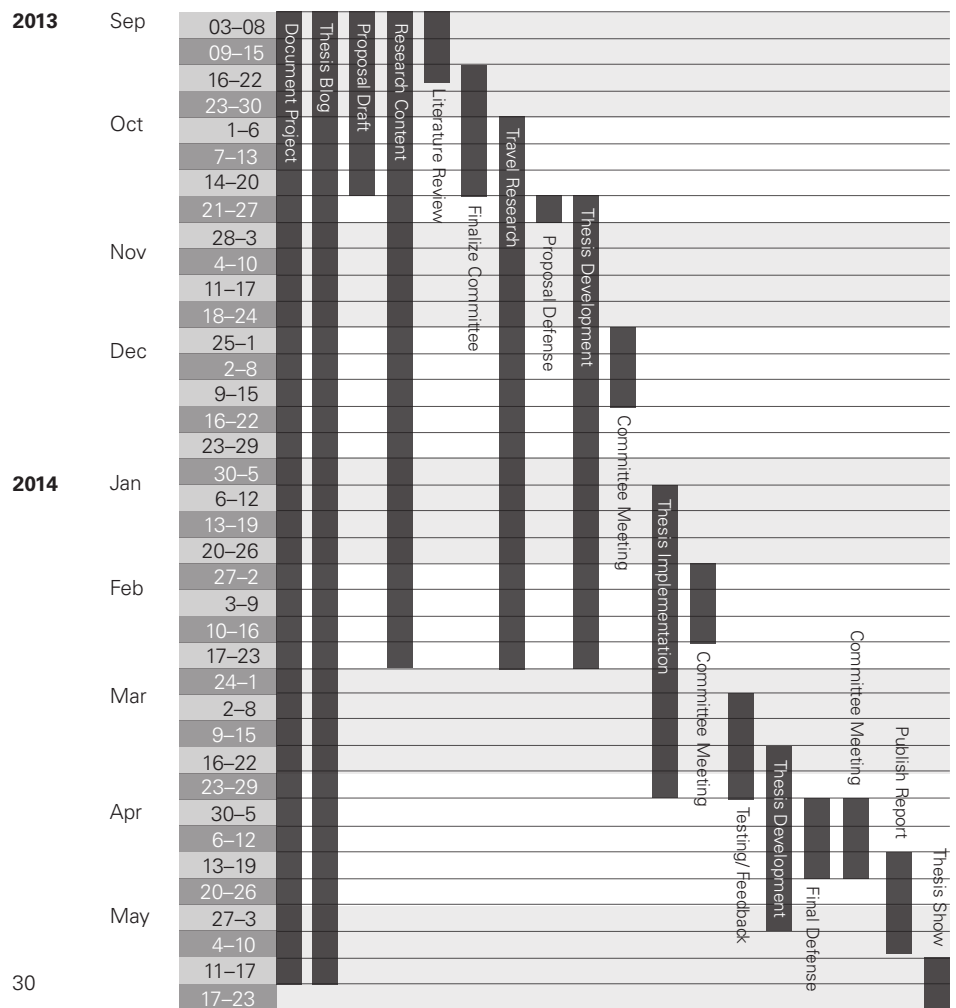
The feedback will be both qualitative and quantitative. My feedback will be from actual museum's visitors. I want to conduct the research from different places which have a lot museums and visitors.

The target museum might be the Memorial Art Gallery as it is close by. I want to gather feedback from different groups of visitors by conducting surveys and questionnaires. Then I will incorporate the feedback into my project development.

Pragmatic Considerations

Budget	Travel	\$600
	Prints	\$100
	Thesis Show Promotional posters, business cards	\$200
	Publishing Proposal Prints, Final bound copies	\$100
	Total	\$1000

Timeline



30

Survey: Existing Universal Wayfinding

Symbols used in airports and other transportation hubs and at large international events



Universal Symbols in Health
Care Workbook



Selection of Museums for Case Study

There are a lot of different types of museums: children's museums, history museums, art museums, design museums, natural history museums, and so on. The author chose art museums, which have art work that exemplify both universal cultures and personal style. The first selection was contemporary art and design museums as the thesis case study. After collecting information of categories in art and design museums, the research shows that it is difficult to symbolize each category because works in contemporary art and design museums are of various styles and trends.

After doing research and collecting suggestions from museum study experts, the author decided to take the traditional art museum as the thesis case study as it has more fixed categories of artwork. The author did the research and information gathering about the categories and wayfinding designs, based on the maps of two museums in the United States and two in France, on pages 83–97.

Lyon's Museum of Fine Arts Map

The French maps were from the author's aunt who got them from museums in France.

The American maps were from the museums' official websites.

Figure 1





Figure 2


INFORMATION


OPENING TIMES
10:00 am – 6:00 pm (Friday, 10:30 – 6:00 pm)
Closed on Tuesdays and official holidays


Closure of the ticket office: 5:30 pm
Pre-closure of the museum: 5:50 pm


 **VISITORS WITH REDUCED MOBILITY**
The permanent collection and temporary exhibitions are accessible to wheelchair users. Wheelchairs are available at the museum.
Access by lift: 17 place des Terreaux
Please call in advance: + 33 (0)4 72 10 17 40

 **VISITORS WITH CHILDREN**
Frontal baby-carriers and light pushchairs are available (to replace back-mounted carriers).


 **GROUP VISITS**
For 10 or more people, please make a reservation.
Telephone: + 33 (0)4 72 10 17 52
Email: resa-adultes-mbal@mairie-lyon.fr


 **TICKETS**
On sale at the museum – valid all day.
Free admission, or reductions, for certain categories of visitor.
Twin ticket: permanent collection plus temporary exhibition.
Season ticket for entry to all of Lyon's municipal museums.
Holders of the Citycard (on sale at the Tourist Office) have free admission to the permanent collection and temporary exhibitions.

 **CLOAKROOM**
There is no charge, but bags, pushchairs and umbrellas must be checked in.

 **BOOKSHOP AND BOUTIQUE**
Réunion des Musées Nationaux

Bookshop (free admission)
1st floor, same opening times as the museum
Telephone: + 33 (0)4 78 29 68 15
Fax: + 33 (0)4 78 30 99 73

 **CAFE-RESTAURANT**
LES TERRASSES SAINT-PIERRE
Food and drinks are available throughout the day at *Les Terrasses Saint-Pierre*, situated between the bookshop and the Henri Focillon amphitheatre, overlooking the sculpture garden.
Free admission during the museum's opening hours.
For reservations, call: + 33 (0)4 78 39 19 65



LES AMIS DU MUSÉE DES BEAUX-ARTS DE LYON
The aim of the association Les Amis du Musée des Beaux-Arts de Lyon is to support and publicise the museum and its activities. Members have free admission to the permanent collection and temporary exhibitions.
Telephone: + 33 (0)4 78 39 25 38

MUSÉE DES BEAUX-ARTS DE LYON
20 place des Terreaux, 69001 Lyon
Telephone: + 33 (0)4 72 10 17 40
Fax: + 33 (0)4 78 28 12 45

Cover: Fernand Léger:
Two Women with a Bouquet (detail), 1921
© RMN - R.G. Ojeda
© ADAGP Paris 2005
© ADAGP Paris 2005
© Ph. M. Mathieu - MUSEE

Figure 3

THE COLLECTIONS

19th AND 20th CENTURY SCULPTURE

Housed in the Chapel

ANTIQUITIES

Egyptian Antiquities
 Near- and Middle-Eastern Antiquities
 Greek Antiquities
 Roman Antiquities

SCULPTURE AND OBJETS D'ART

The Middle Ages
 Islamic Art
 The Coin and Medal Room
 The Renaissance
 Far-Eastern Ceramics
 Decorative Arts, 17th-20th centuries

PAINTINGS

- Primitive
- Italian Renaissance Paintings
- 17th Century Italian, French, Flemish and Dutch Paintings
- Paintings from the 18th Century and the First Half of the 19th Century
- French Paintings from the Late 19th and Early 20th Centuries / The Jacqueline Delubac Collection
- 20th Century Paintings

TEMPORARY EXHIBITIONS

The presentation of some works may be modified during special exhibitions or as a result of loans to other institutions.

Disabled access

Pushchair access

Information

Reception

Groups

Tickets

Cloakroom

Bookshop

Boutique

Henri Focillon amphitheatre

Restaurant

Toilets (including facilities for people with reduced mobility)

Telephone

Stairs

Lift



The Museum of Fine Arts, with its 70 exhibition rooms, occupies a former Benedictine abbey dating from the 17th century. The building was entirely renovated between 1990 and 1998. The collection is divided up among five departments: Antiquities; Objets d'Art / Coin and Medal Room; Paintings; Graphic Arts; Sculpture. At the heart of the building there is a sculpture garden with a cloister running round it.

CULTURAL AND EDUCATIONAL ACTIVITIES
 Guided visits, thematic visits, workshops, initiation and ongoing study workshops for young people, adults (individuals and groups), families and the general public.

Telephone: + 33 (0)4 72 10 17 52
 (Wednesday – Friday, 9:30 – 12:00 am)
 Fax: + 33 (0)4 78 28 12 45 /
 + 33 (0)4 78 28 81 11
 Email: resa-adultes-mbal@mairie-lyon.fr

LIBRARY AND DOCUMENTATION DEPARTMENT
 The library has more than 40,000 texts: works on art history and criticism, catalogues, reviews and museum bulletins. The documentation department has academic literature on the works in the museum's collection, and on artists from Lyon.
 17 place des Terreaux
 69001 Lyon
 Telephone: + 33 (0)4 72 10 17 48
 Opening times:
 Wednesday – Friday, 2:00 – 5:45 pm

Works of art are unique and delicate. They have survived for centuries and must be preserved for future generations. Touching, even

85

Figure 4



Figure 5

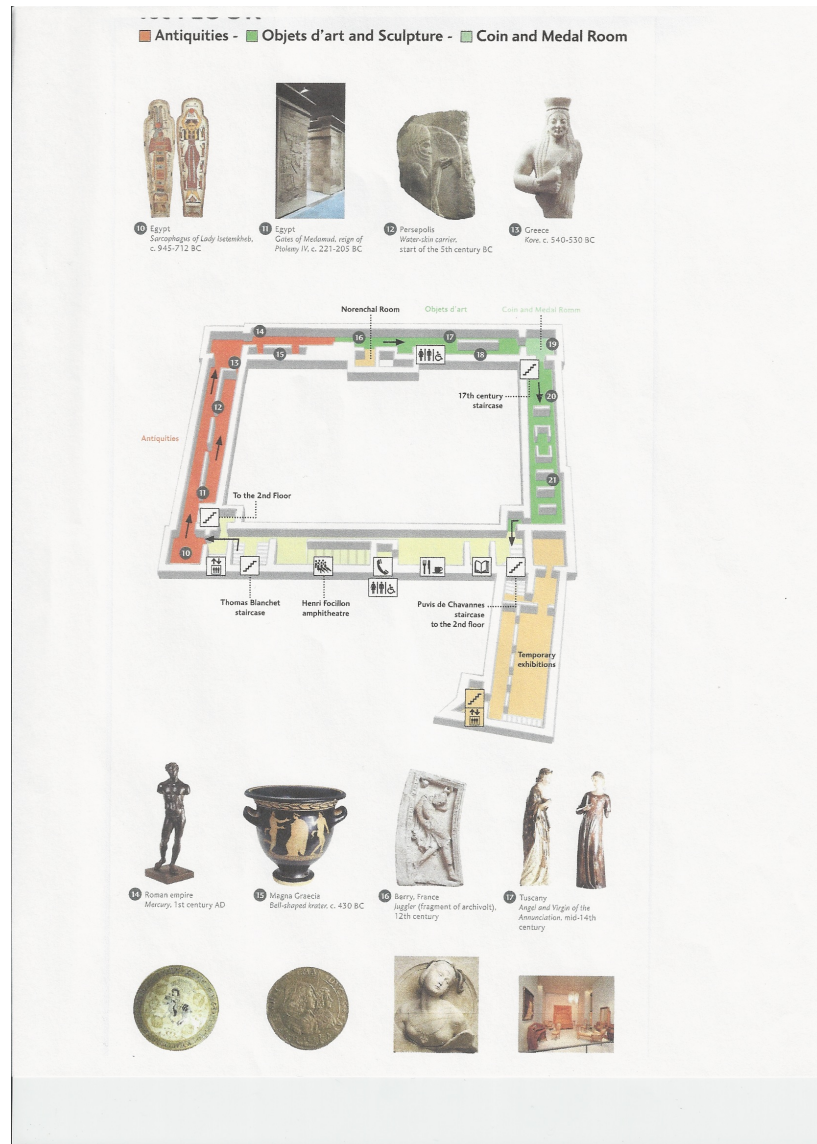
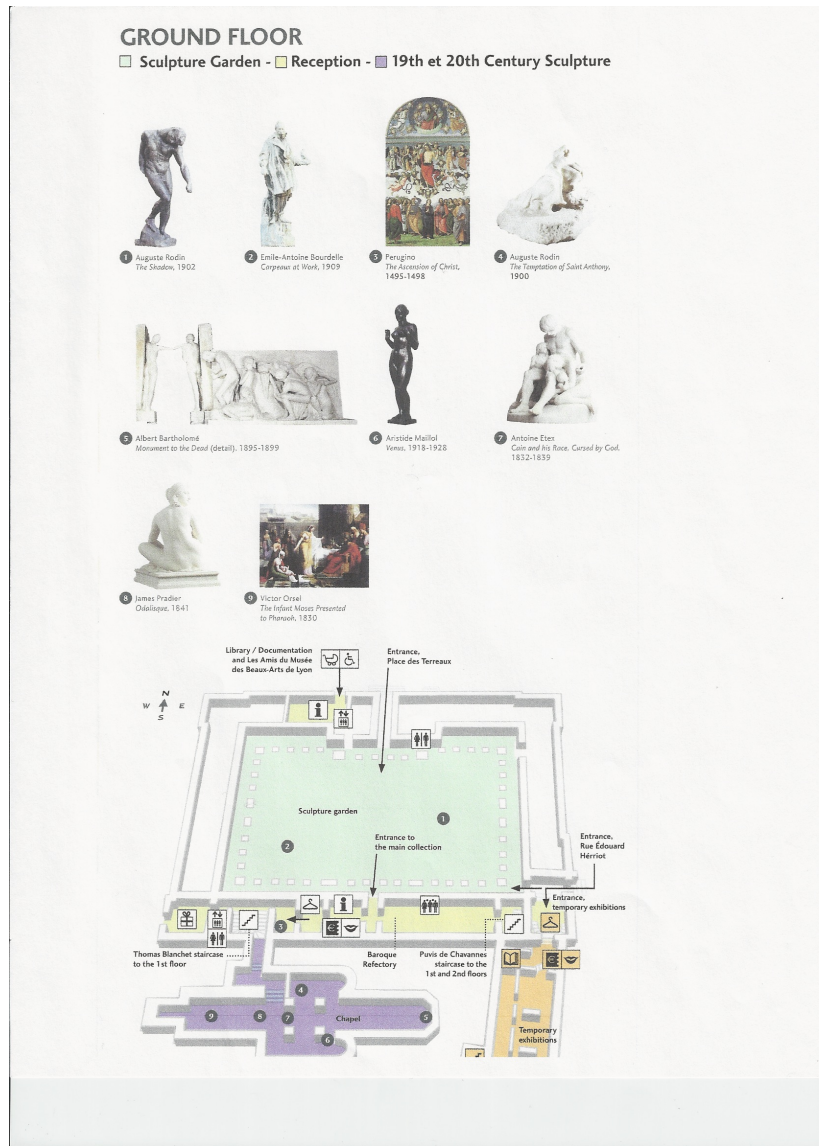


Figure 6



Louvre Museum Map

Figure 1

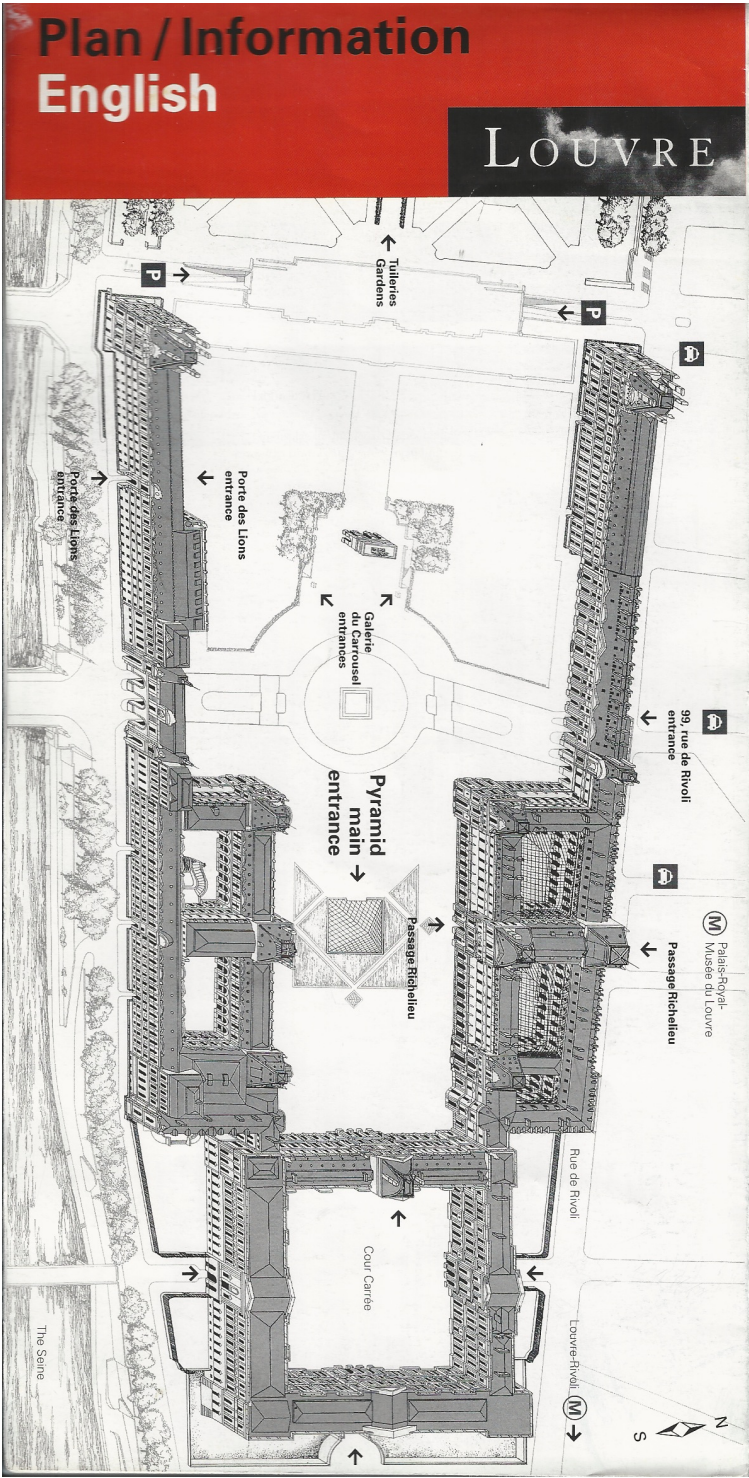


Figure 2

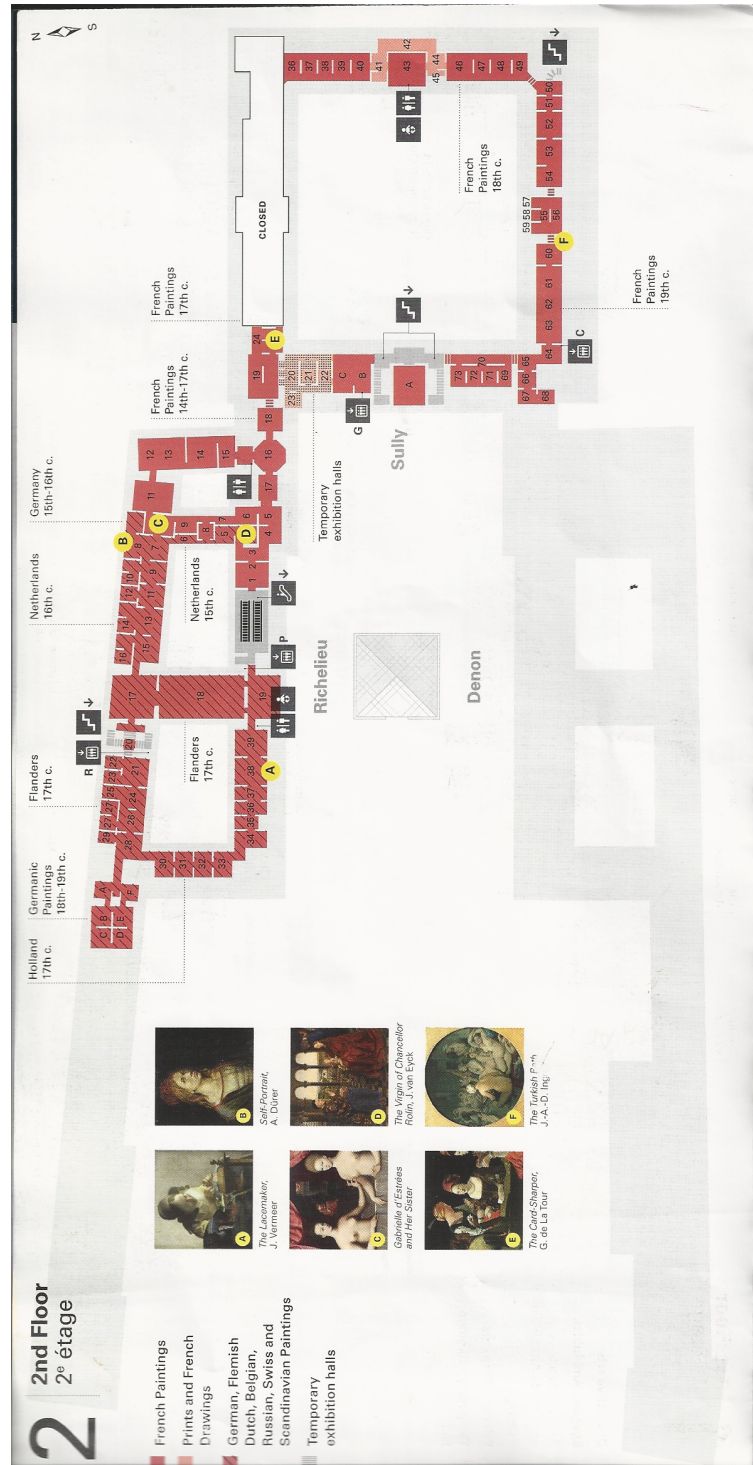


Figure 3

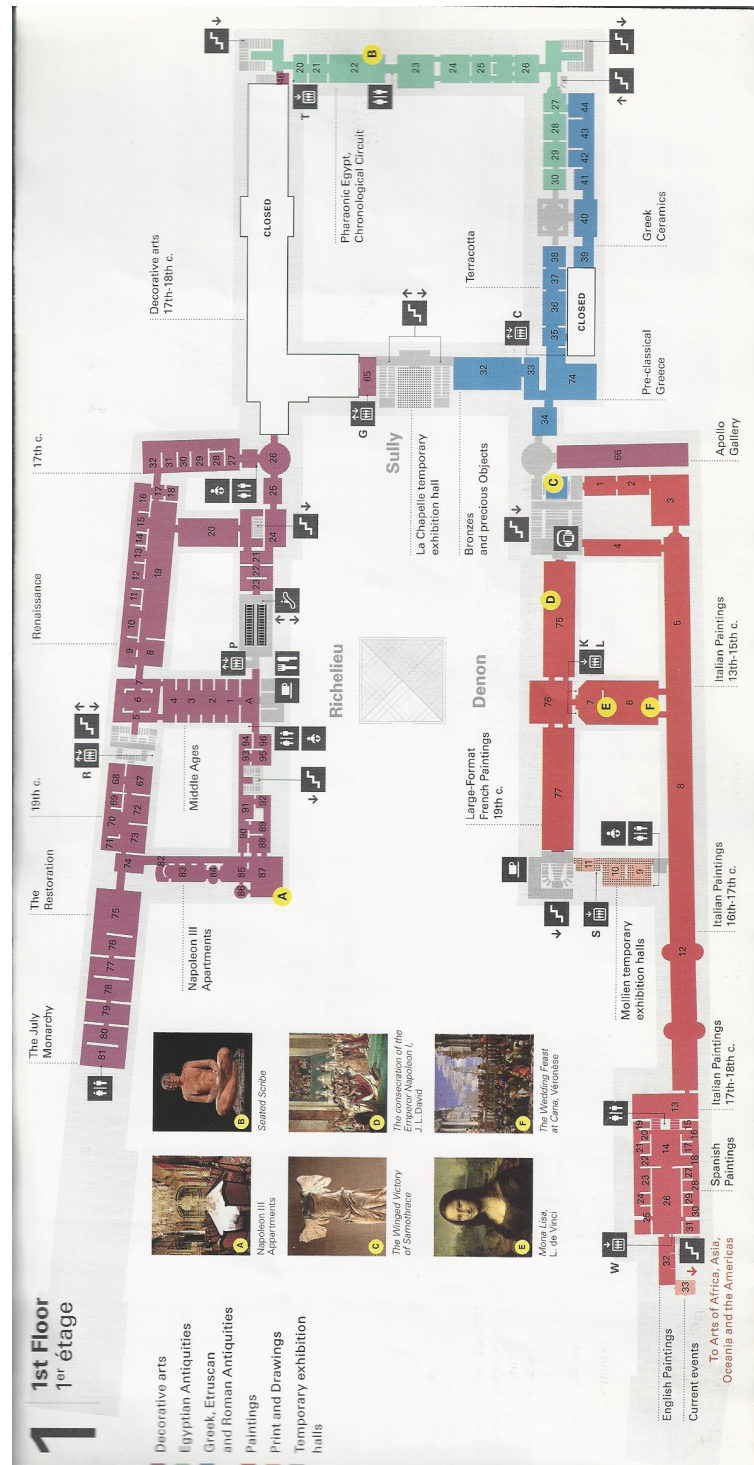


Figure 4



Figure 5

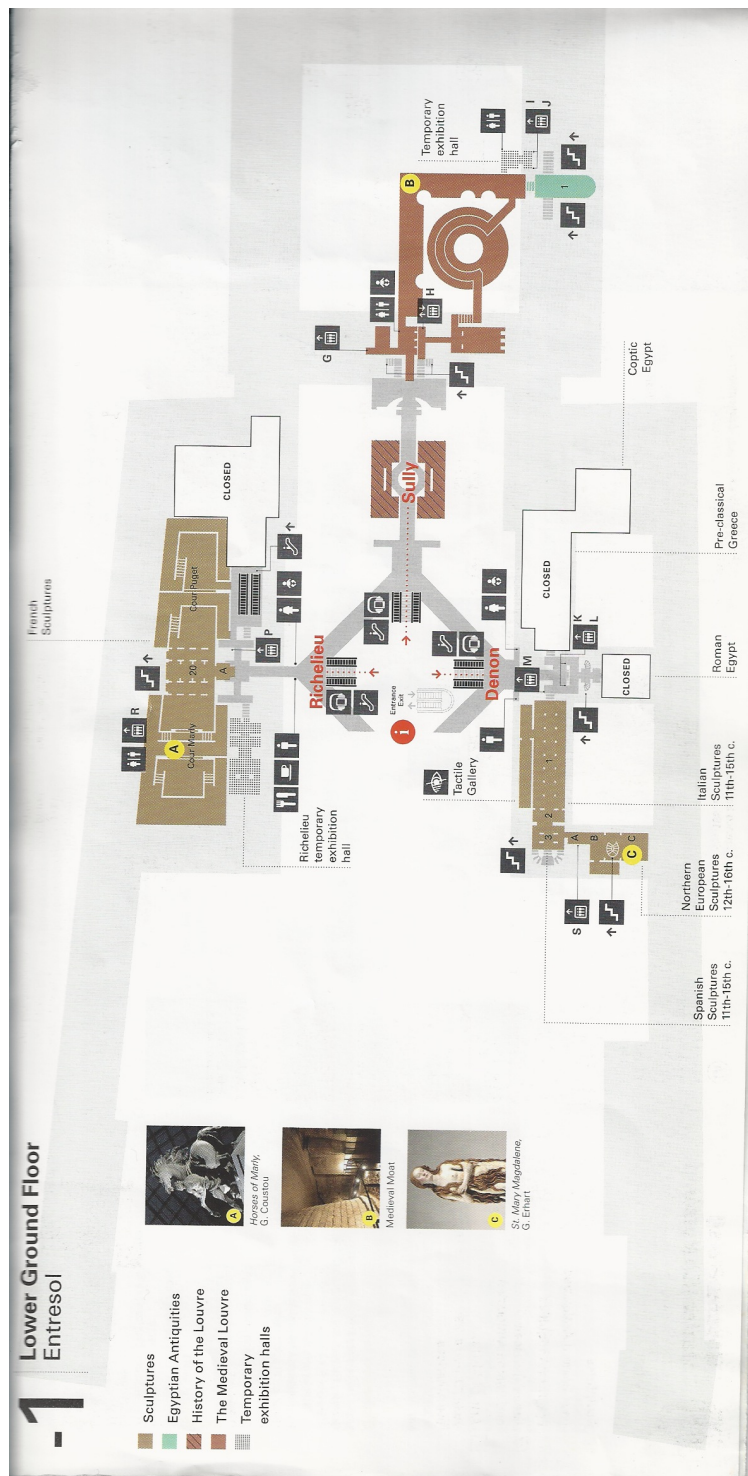
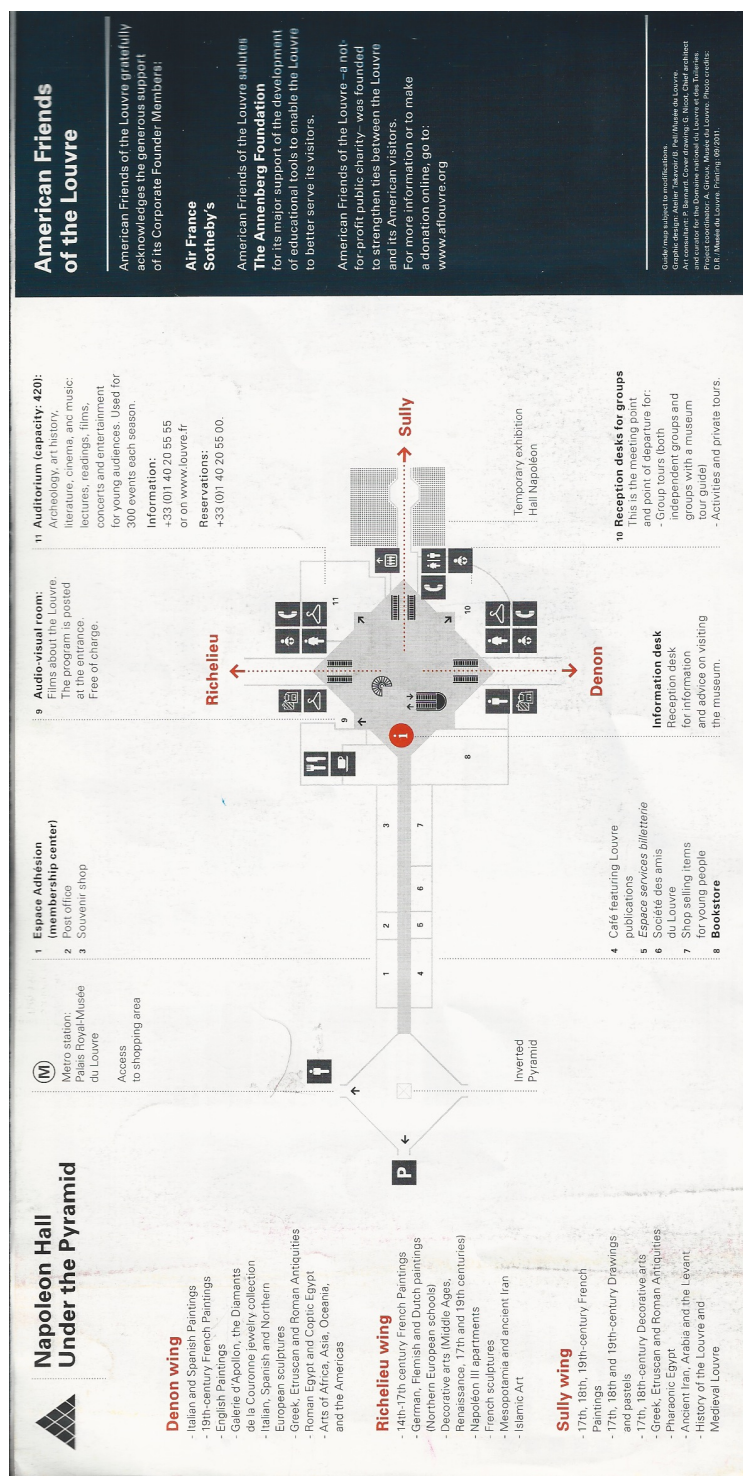


Figure 6



The Metropolitan Museum of Art Map

Figure 1



Figure 2

The American Wing
American art, 17th- and 18th-century. Paintings by Edwards, Hester, Langens, and the Hudson River School; sculpture by James Gardiner; decorative art by Tiffany and Frank Lloyd Wright. Period rooms: The Henry R. Luce Center for the Study of American Art.

Ancient Near Eastern Art
Monumental Assyrian reliefs; Natural history; Sumerian sculpture; Babylonian reliefs and metalwork; pottery, sculpture, and metalwork from early Iran and central Asia; Sumerian, Persian, and Kassite silver and gold vessels such as conical vessels.

Arms and Armor
European armor, including Renaissance parade armor; armor from the 16th century from and America; and period weapons from the Ottoman Turkish and Mughal Indian courts. First collection of Japanese armor outside Japan.

Arts of Africa, Oceania, and the Americas
Sculpture from sub-Saharan Africa, the Pacific Islands, and Pre-Columbian Mexico and Peru. Works in wood, stone, ceramic, ivory, gold, silver, and other materials. Textiles from all regions.

Asian Art
Paintings, sculpture, prints, sculpture, ceramics, lacquer, jade, ivory, and metalwork, and screens from ancient to modern China, Japan, Korea, and South and Southeast Asia.

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Drawings, sculpture, prints, sculpture, ceramics, lacquer, jade, ivory, and metalwork, and screens from ancient to modern China, Japan, Korea, and South and Southeast Asia.

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Chronological display of more than 20,000 objects, 1st collection 8, c. 4000 Old Kingdom tombs of Fakhri, Makhris, and others. Middle and New Kingdom jewelry, statuary of the female pharaoh Hatshepsut, and early Roman-period Temple of Dendera.

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1200-1800. Including outstanding works by Duccio, Giotto, Van Eyck, Mantegna, Botticelli, Raphael, Leonardo, Michelangelo, Caravaggio, Rembrandt, Vermeer, and others.

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European objects in all materials, 100-1500. Romanesque and Gothic sculpture, stained glass, tapestries, and metalwork. See also The Cloisters museum and gardens on back cover.

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19th- and Early 20th-Century Paintings and Sculpture
European paintings, mostly 19th-century French and British; American paintings, mostly 19th-century American; Works by Picasso, Matisse, Cézanne, Degas, Manet, Van Gogh, Gauguin, and others.

Photography
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The Collection

A Message from the Director

Welcome to The Metropolitan Museum of Art. There are masterpieces in every direction here at the Met, so I encourage you to use this map to help you explore as many of the galleries as possible. Whether you spend an hour or a day here, you will encounter great works of art from nearly every civilization in the world, embracing 5,000 years of human creativity. You will also find special exhibitions that feature treasures from museums across the globe.

I hope you will consider supporting the Museum by becoming a Member. By joining today, you can receive free admission every time you visit and enjoy a special connection to the Met throughout the year.

Thomas P. Campbell

Thomas P. Campbell, Director

Visitor Information

Information Desks
Find information about the Museum, including foreign language assistance (Great Hall Information Desk) and maps (all information desks) in English, Arabic, Chinese, French, German, Italian, Japanese, Korean, Portuguese, Russian, and Spanish. Induction loops available at select locations.

Accessibility
Street-level entrances at 10th Avenue and 11th Street and the Museum parking garage. Wheelchairs at coat-check areas. PM assistive listening systems available for tours at Audio Guide Desk in Great Hall; infrared sound enhancement systems available for auditorium and Lila Center classrooms. Induction loops at select information and admission desks. For programs and information, visit www.metmuseum.org.

Groups
Advance reservations required for all adult and student groups of 10 or more. Call 212-675-3711 or visit www.metmuseum.org/groups.

Audio Guide
Listen to the stories behind thousands of artworks in the collection and some special exhibitions. Includes tour for children. Cost: \$100, \$65 for Members, \$25 for children under 12. Sales tax included. Sponsored by Bloomberg.

Education Programs
See daily "Encounter" sheet at any information desk.

Concerts & Lectures
Visit the Great Hall Information Desk or Concerts & Lectures Box Office, first floor, Egyptian Wing. Advance sale by mail, telephone, or online. For information, call 212-575-3849.

Dining Facilities

Coat-Check Areas
All bags, backpacks, and packages should be checked. For safety of artwork, bags may not be carried on one's back. Avoid long lines by not bringing such items into the Museum.

Parking Garage
Discount for Museum Members. Call 212-535-7710.

Sketching and Photography
The use of pens in the galleries is prohibited. Still photography for noncommercial use only, without flash and tripod, permitted in permanent collection galleries only. Tripod passes available Wednesday-Friday. The use of video or video cameras prohibited. Visit an information desk for the Museum's Policy on Gallery Sketching and Photography.

Strollers
Strollers permitted in most areas—inquire about gallery limitations at an information desk. Oversize and jogging strollers prohibited.

First Aid and Help in a Medical Emergency
See any Security Officer.

Lost and Found
Inquire at any information desk.

Wi-Fi
Wireless Internet is available throughout the Museum.

MEMBERSHIP
Members of The Metropolitan Museum of Art enjoy outstanding benefits including unlimited free admission; advance notice of exhibitions, events, and programs; access to the Members Dining Room; discounts in The Met Store and on Audio Guides and parking, while providing important financial support to the Museum. Join or renew today at any Membership desk or The Met Store.

THE MET STORE
At shops throughout the Museum: books, jewelry, accessories, stationery, educational toys, and more, inspired by treasures in the Museum's collection.

Dining Facilities

No food or beverages allowed in the galleries.

the cafe (1st floor across behind Medieval Hall)
Sunday, 11:00 a.m. - 4:30 p.m.
Monday-Thursday, 11:30 a.m. - 4:30 p.m.
Friday, 11:30 a.m. - 7:00 p.m.
Saturday, 11:00 a.m. - 7:00 p.m.

American Wing Cafe (1st floor)
Sunday-Thursday, 10:30 a.m. - 4:30 p.m.
Friday, Saturday, 10:30 a.m. - 4:30 p.m.

Petrie Court Cafe (1st floor, European Sculpture Court overlooking Central Park)
Sunday-Thursday, 11:30 a.m. - 4:30 p.m.
Friday, Saturday, 11:30 a.m. - 10:30 p.m. (last seating at 8:30 p.m.)
Afternoon tea begins at 2:30 p.m. Reservations for dinner and groups of five or more, call 212-575-3964.

Great Hall Bakery Bar (2nd floor, overlooking the Great Hall)
Friday, Saturday, 4:00-8:30 p.m.; last call at 8:00 p.m.

Roof Garden Cafe (5th floor, May-October)
Sunday-Thursday, 10:00 a.m. - 4:30 p.m.
Friday, Saturday, 10:00 a.m. - 8:00 p.m.
Martini Bar, 5:00-8:00 p.m.

For Museum Members
Members Dining Room: at categories, reservations required; call 212-575-3975.
NEW Saloon Lounge: Sustaining and above.
For more information, inquire at the Great Hall Membership Desk.

THE LIBRARY
Thomas J. Watson Library
The Museum's central research library; one of the world's most comprehensive collections of books and periodicals relating to the history of art. Open to college-age readers and above. Monday-Thursday, 10:00 a.m. - 5:15 p.m.; Friday, 10:00 a.m. - 6:00 p.m.; Saturday, 10:00 a.m. - 5:00 p.m. For information, call 212-660-2225, or visit libmma.org.

Nolan Library
For research and browsing, with resources for students, teachers, and Museum visitors, including books for children and young adults. Open to all Museum visitors seven days a week, 10:00 a.m. - 5:00 p.m. For more information, call 212-575-3788, or visit libmma.org.

Visiting the Museum

The Metropolitan Museum of Art
212-575-7770 www.metmuseum.org

Museum Map

THE METROPOLITAN MUSEUM OF ART
MARCH-APRIL 2014

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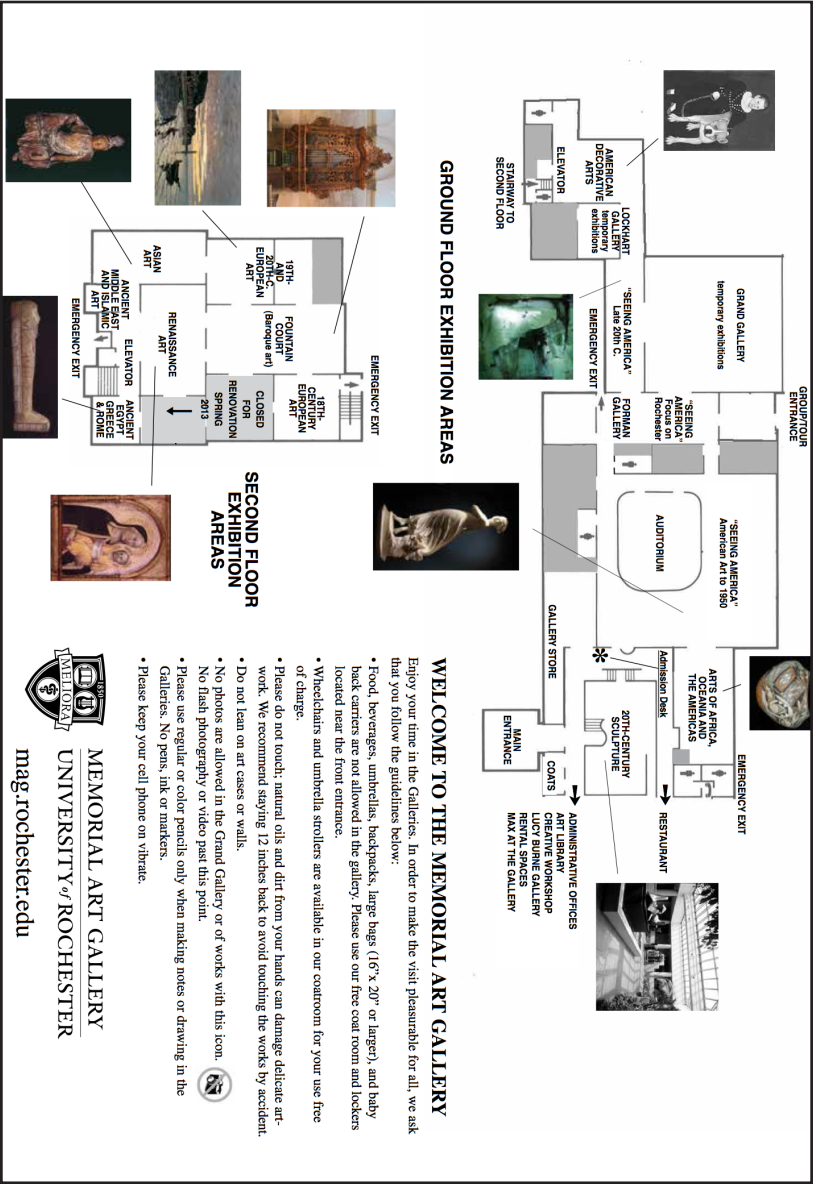
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Memorial Art Gallery Map

Figure 1



Museum Sections Overview

Sections in each museum were analyzed and summarized. For the thesis design, they were put into three groups: Main Section, Period/Century and Sub Section.

Louvre Museum

Museum	Main Section	Period / Century	Sub Section
Louvre	Greek		Pre-classical Ceramics Antiquities
	Roman		Etruscan Antiquities
	Italian	11th-15th c./16th-19th c. 13th-15th c./16-17/17-18	Sculpture Painting
	Northern European	12th-16th c./16th-19th c.	Sculpture
	French	5th-18th c./18th-19th 14-17/17th/18th/19th	Sculpture Painting
	Germany	15th-16th/18th-19th	Painting
	Netherlands	15th/16th	Painting
	Holland	17th	Painting
	Flanders	17th	Painting
	Bronzes		Precious Objects
	Terracotta		
	English		Painting
	Near Eastern		Antiquities
	Mesopotamia		
	American		
	Oceania		
	Asian		
	African		
		17th c./17-18/19/ Middle Ages	Decorative Arts Restoration Renaissance July Monarchy Napoleon III Apartments
	Spanish	11th-15th c.	Sculpture Painting
	Egyptian		Coptic Roman Antiquities

Lyon's Museum of Fine Arts

Lyon	Egyptian		Antiquities
	Near- and Middle Eastern		Antiquities
	Roman		Antiquities
	Greek		Antiquities
		Middle Ages	Sculpture
	Islamic Art		Sculpture
	Renaissance		Sculpture
	Far Eastern		Ceramics
		Primitive/20th/18/ first half of 19	Painting
	Italian Renaissance		Painting
	Italian	17th	Painting
	French		
	Flemish		
	Dutch		
	French	Late 19th–Early 20th	Painting

Memorial Art Gallery

Memorial Art Gallery	Africa	
	Oceania	
	America	
	American	to 1950[18th]
	American	Decorative Arts
	Renaissance	
	European	17th/18th/19th–20th
	Ancient Egypt	
	Greece	
	Roman	
	Ancient Middle East	
	Ancient Islamic	
Asian		
		20th c.
		Sculpture

The Metropolitan Museum of Art

The Met	American	Painting Sculpture Decorative Arts
	Asian	
	Egyptian	
	Greek	
	Roman	
	European	Painting Sculpture Decorative Arts
	Islamic	
	Ancient Near Eastern Art	
	Africa	
	Oceania	
	American	
		Photographs
	Modern Art Contemporary Art	
	Antonio Ratti	Textile
		Musical Instruments
		The Cloisters
	Medieval Art	
		Costume
		Drawing Prints

According to the information from the summary, a symbol list containing 22 sections was created for the design symbol sections.

FINAL SYMBOL LIST	
MAIN SYMBOLS	Greek
	Roman
	Italian
	North European
	French
	Germany
	Spanish
	European*
	Ancient Near- Middle Eastern
	Egyption
	African
	Oceania
	American
	Islamic
	American*
	Asian
	Renaissance
SUB SYMBOLS	Antiquities
	Sculpture
	Painting
	Decorative Arts
	Ceramics
TOTAL	22

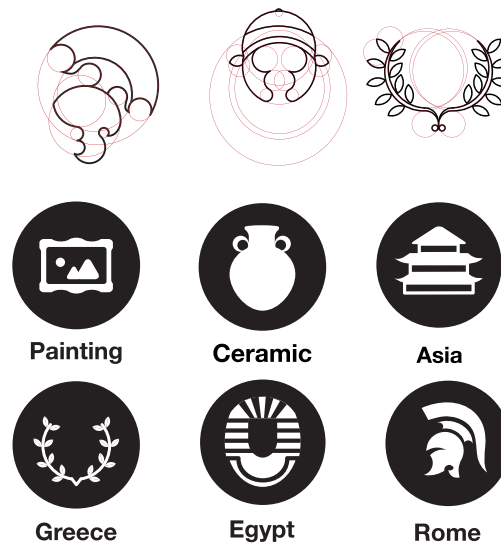
Keywords for a prototype of
main sections

KEYWORDS LIST	
GREEK	Mythology(Solar System) Greek God Sculpture Ancient Symbols(Alphabet) Columns Blue/White color houses Architecture Greek Pattern/Ornament Ancient Greek Costume Greek Vase/Pottery Acanthus Leaves Laurel(Leaves)
ROMAN	Soldier Colosseum
EGYPTIAN	Seal Pyramid Camel Desert God(Egyptian Ancient) Sand Mythstry Gold Wall Art Tutankhamun Masks
American	Eagle Statue Of Liberty Hamburger Dollar Football Baseball Cowboy
European	Euro

Development of Museum Symbols

First & Second Attempt

According to the feedback from professors and classmates during midterm defense presentation, the outline symbols were invisible in very small applications. Thus, two formats of the symbols were designed to fit different media applications.

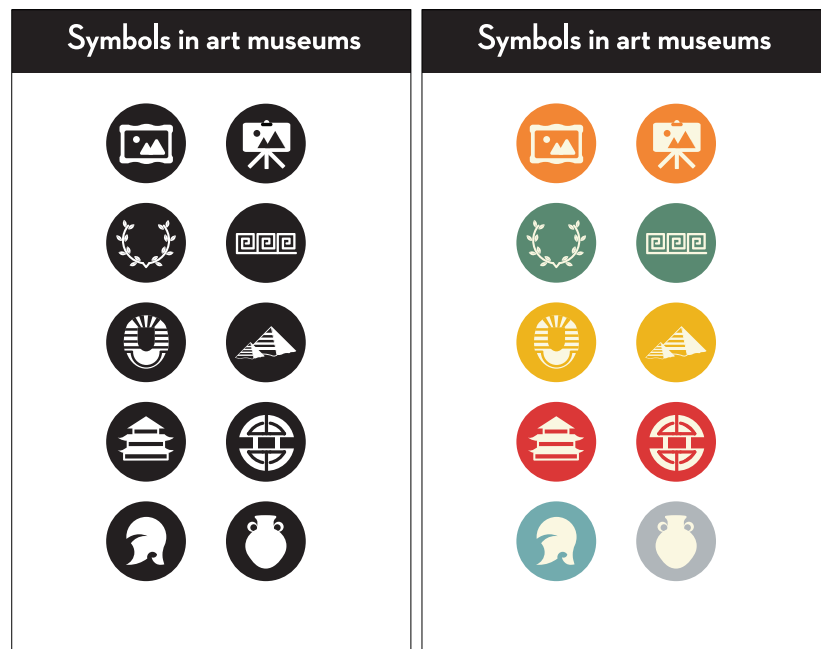


Final symbols with refinements



Survey: Usability Testing

After collecting feedback from art and museum experts, professors and classmates, the author took part in ImagineRIT on May 3, 2014, at RIT James E. Booth Hall, and interviewed 17 people. Users filled out the survey and gave comments and their suggestions on the symbol meanings.



Survey: Usability Testing

Survey Form

Symbols in art museums for way finding

This is an universal symbol design for art museums collections according to the art movements and areas. The design purpose is for way finding when people visiting museums.


*** Required**

1 Which symbol do you think is better for Painting collections in art museums? *


A

B

A

 **Painting**

B

 **Painting**


Reasons

2 Which symbol do you think is better for Greek collections in art museums? *


A

B

A

 **Greece**

B

 **Greece**


Reasons

3 Which symbol do you think is better for Asian collections in art museums? *


A

B

A

 **Asia**

B

 **Asia**


Reasons

4 Which symbol do you think is better for Egyptian collections in art museums? *


A

B

A

 **Egypt**

B

 **Egypt**


Reasons

5 Do you think this symbol is good for Roman collections in art museums? *

Yes

No

Maybe

 **Rome**


Reasons

6 Do you think this symbol is good for Ceramic collections in art museums? *

Yes

No

Maybe

 **Ceramic**

Reasons

[Submit](#)

Never submit passwords through Google Forms.

Survey Results

Symbols in art museums for wayfinding (Responses)													
File Edit View Insert Format Data Tools Form Help All changes saved in Drive													
fx													
	B	C	D	E	F	G	H	I	J	K	L	M	N
1	Username	1 Which symbol do you think is better for Painting collections in art museums?	Reasons	2 Which symbol do you think is better for Greek collections in art museums?	Reasons	3 Which symbol do you think is better for Asian collections in art museums?	Reasons	4 Which symbol do you think is better for Egyptian collections in art museums?	Reasons	5 Do you think this symbol is good for Roman collections in art museums?	Reasons	6 Do you think this symbol is good for Ceramic collections in art museums?	Reasons
2	User1	A	tripod on the other symbol is hard to decipher from far away	B	more recognizable symbol for greek	B	house symbol can mean something else	A	everyone knows pharaoh wear	Yes	armor gear the architecture	Yes	
3	User2	A		B	a 2b	A		B		No		Yes	
4	User3	A	frame is helpful	B		A		B		No	Kinda looks like a helmet kinda not...	Yes	
5	User4	A	looks too computer like (icon-ect)	A	B looks like Rome	B		B	concept of B but A looks better	No		No	looks like a greek vase
6	User5	A	looks like clip art	B		A		B		Maybe		Yes	
7	User6	A	a	B	The olive leaves are more recognizable than A	A	a	B	recognizable	Yes		Yes	
8	User7	A		B	The Greek key is more iconic, it would be more of a symbol to recognize the laurel wreath	A		B	more common recognition	Yes		Yes	
9													
10	User8	A		B		A		B		Yes		Yes	
11	User9	A		B		B		A		Yes		Yes	
12	User10	A		A		A		B		Maybe		Yes	
13	User11	B		B		A		B		Maybe		Yes	
14	User12	A		B		B		B		Yes		No	
15	User13	B		B		A		A		Yes		Yes	
16	User14	A		B		A		B		Yes		Maybe	
17	User15	A		B	I love B!!! more in the museum for non-Asian people	A	Symbol A is more immediate than B	A		Maybe		Yes	It is very obvious.
18													
19	User16	A	The visual vocabulary in B is more clear and could be displayed in art museums.	B	Symbol A can also be seen on paintings, rugs, and other art materials.	A	Symbol A can be seen in the museum while B cannot.	A		Yes	I recognize it. It's immediate.	Yes	I recognize it. It's immediate.

Refinements After Feedback

The symbols on the right are the decided sections and visual directions based on feedback from the survey. The survey results showed people's preferred symbol meanings for different sections.



Painting



Ceramic



Greece



Egypt

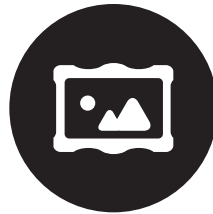


Asia



Rome

Comparison of the symbols
before and after feedback
from design professionals,
classmates and the survey



Painting



Ceramic



Asia



Greece



Egypt



Rome



Asia



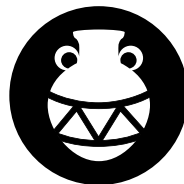
Painting



Greece



Egypt



Ceramic



Rome



17



18

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